

VOCAL SCORE.

PATIENCE

OR,

BUNTHORNE'S BRIDE.

BY

W. S. GILBERT

AND

ARTHUR SULLIVAN.

Vocal Score (complete)	Price, net 12s. 6d.
Libretto	" 2s. 0d.

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TORONTO AND SYDNEY

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Miss Bridget D'Oyly Carte, No. 1 Savoy Hill, London, W.C.2.

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PRINTED IN GREAT BRITAIN BY
LOWE AND BRYDONE (PRINTERS) LIMITED, LONDON, N.W.10

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P28

PATIENCE;

OR,

BUNTHORNE'S BRIDE.

COLONEL CALVERLEY	}	(Officers of Dragoon Guards)
MAJOR MURGATROYD		
LIEUT. THE DUKE OF DUNSTABLE		
REGINALD BUNTHORNE (<i>a Fleshly Poet</i>)		
ARCHIBALD GROSVENOR (<i>an Idyllic Poet</i>)		
MR. BUNTHORNE'S SOLICITOR		

THE LADY ANGELA	}	(Rapturous Maidens)
THE LADY SAPHIR		
THE LADY ELLA		
THE LADY JANE		
PATIENCE (<i>a Dairy Maid</i>)		

CHORUS OF RAPTUREOUS MAIDENS AND OFFICERS OF DRAGOON GUARDS.

ACT I.	Exterior of Castle Bunthorne.
ACT II.	A Glade

PATIENCE;

OR,

BUNTHORNE'S BRIDE.

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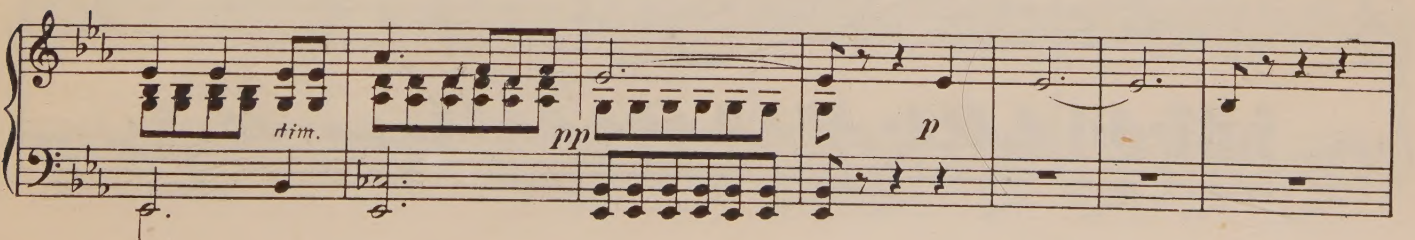
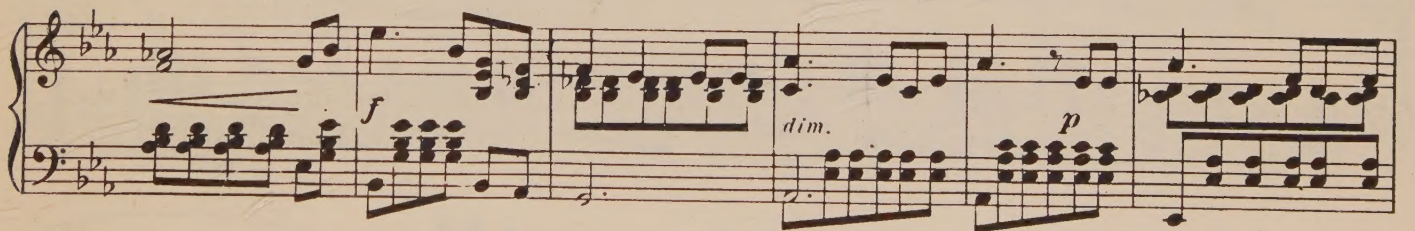
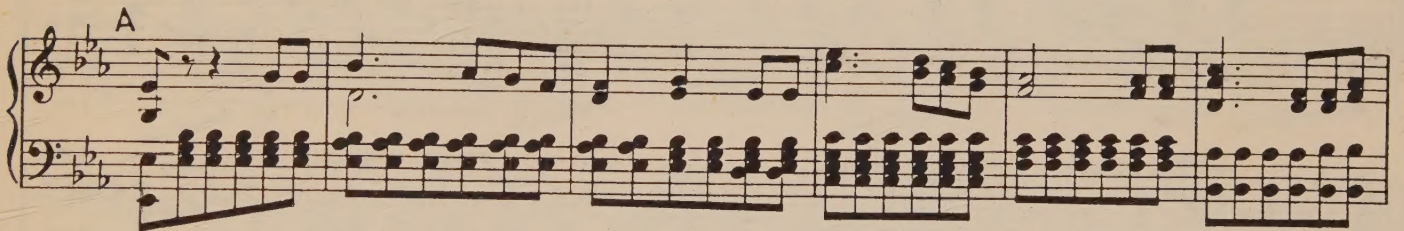
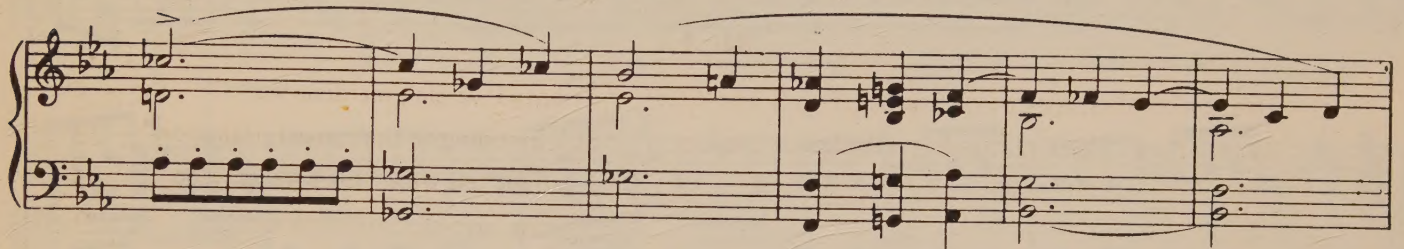
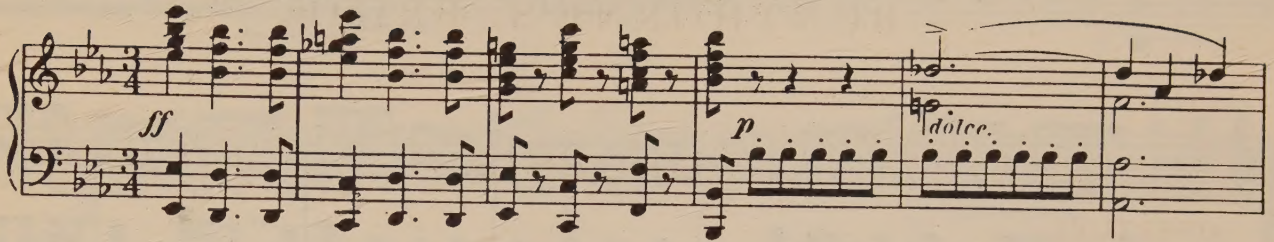
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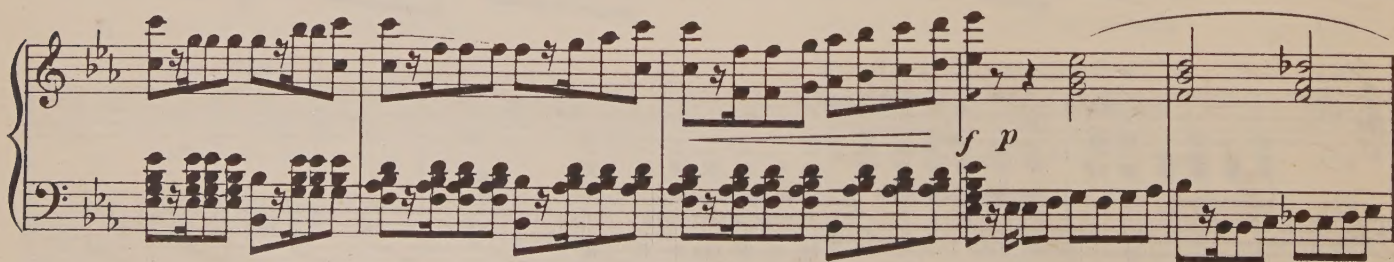
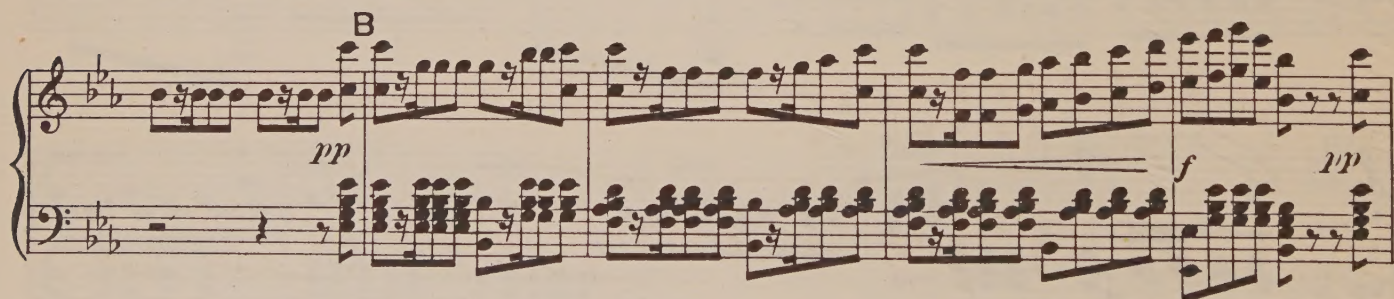
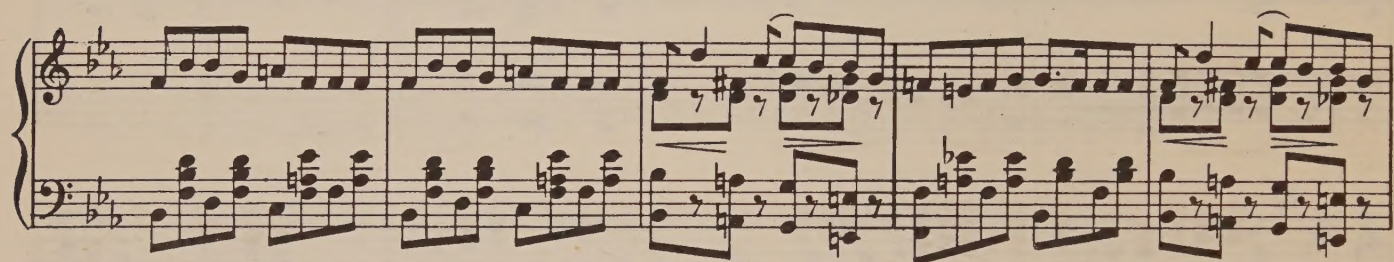
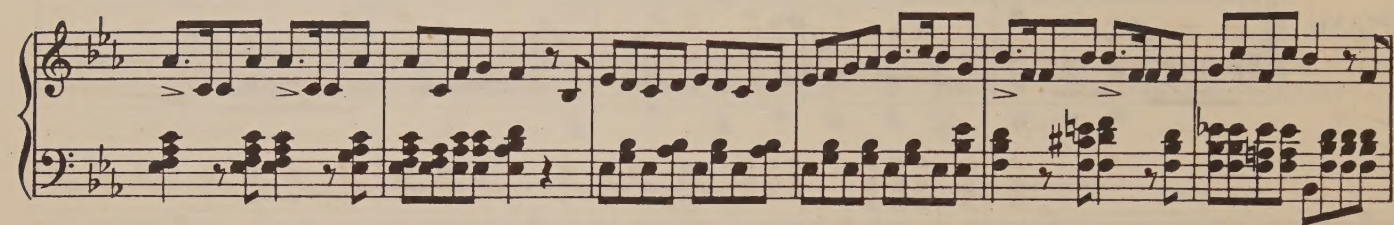
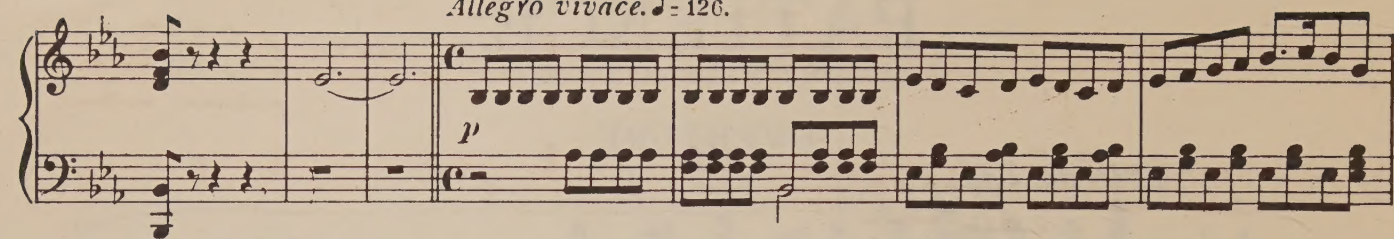
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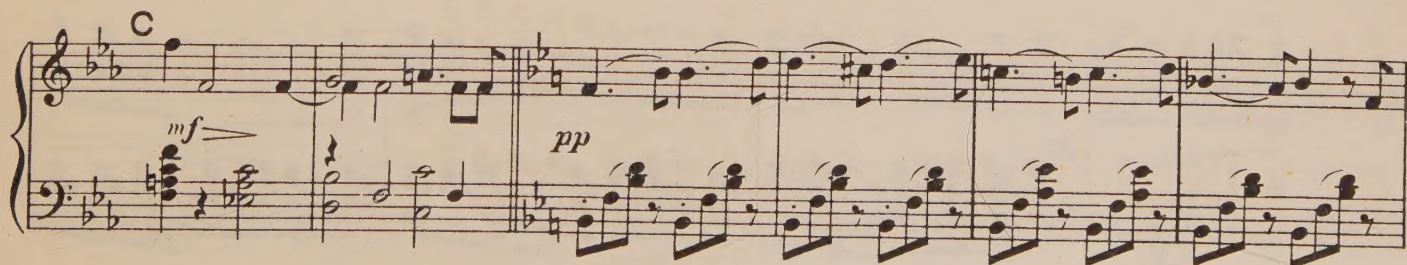
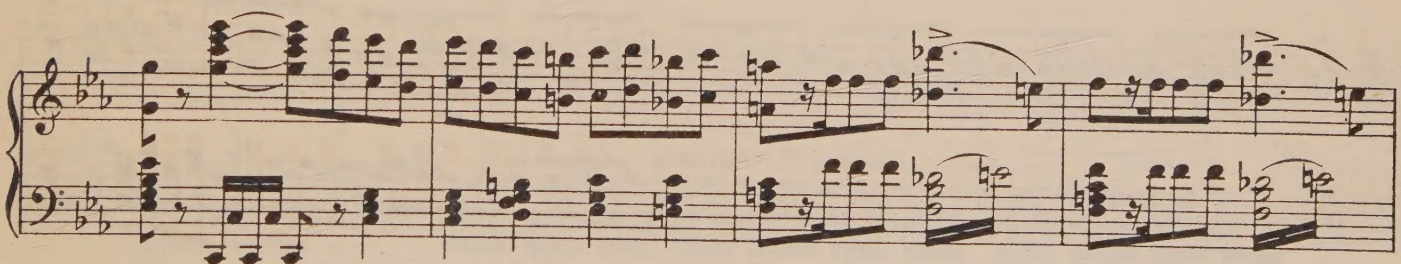
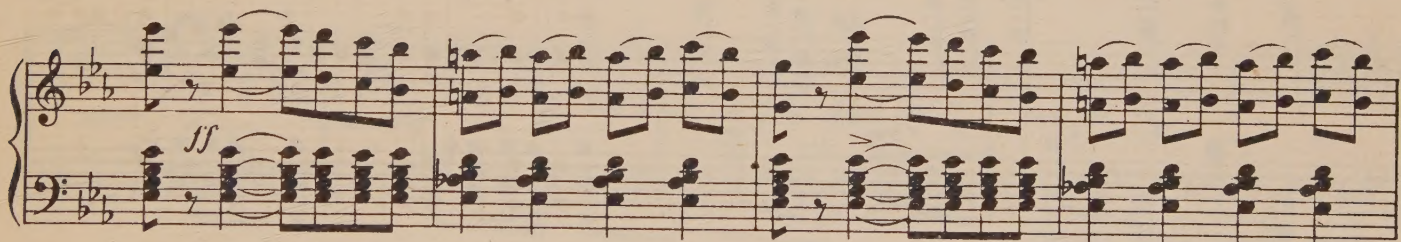
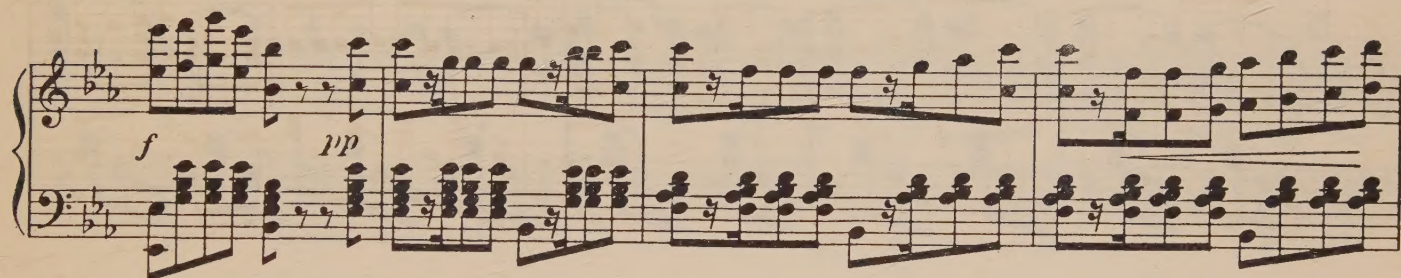
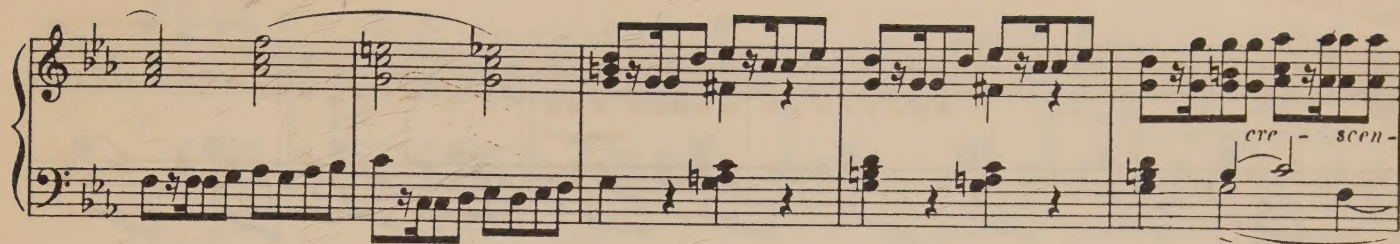
OVERTURE.

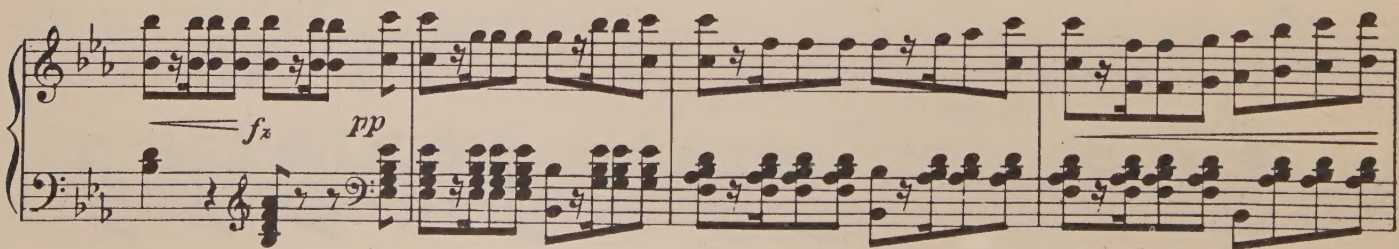
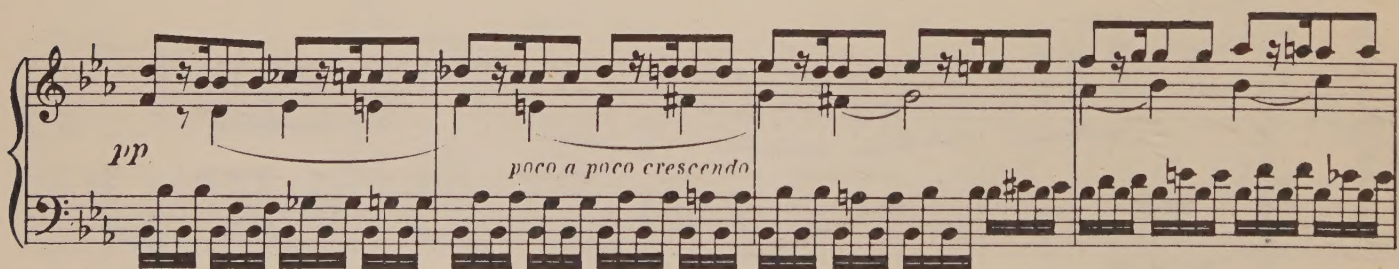
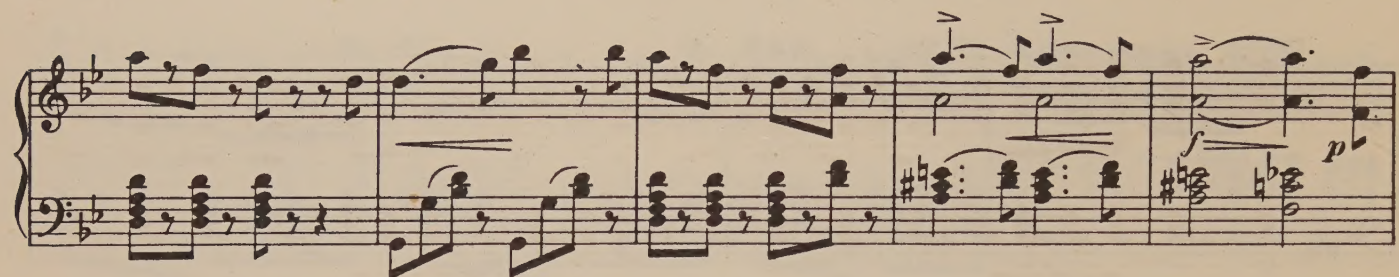
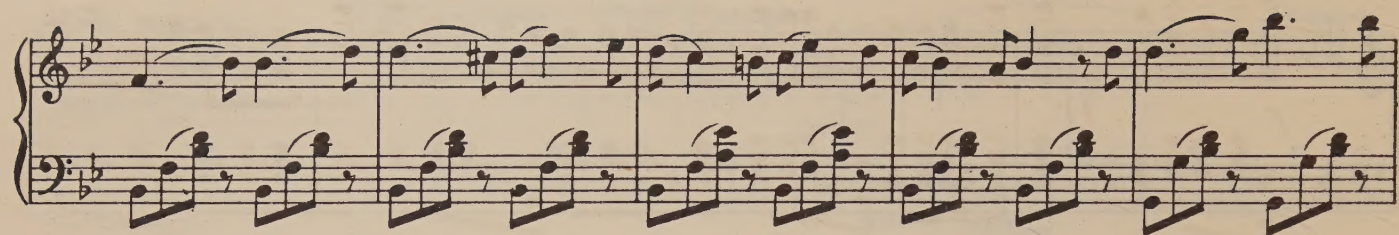
Moderato. ♩ = 66.

PIANO.



Allegro vivace. ♩ = 126.





First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with chords and eighth notes. Dynamics: *f* (forte) and *pp* (pianissimo).

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with chords and eighth notes. Dynamics: *ff* (fortissimo). A fermata is placed over the first measure of the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with chords and eighth notes. Dynamics: *ff* (fortissimo). A fermata is placed over the first measure of the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with chords and eighth notes. Dynamics: *p stacc.* (piano staccato), *pp* (pianissimo). A fermata is placed over the first measure of the treble staff. The text "cre - scen - do" is written below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with chords and eighth notes. Dynamics: *f* (forte), *mf* (mezzo-forte).

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with chords and eighth notes. Dynamics: *f* (forte).

No 1.

CHORUS OF MAIDENS, with SOLOS—(Angela & Ella.)

Andante. ♩ = 66.

PIANO.

The musical score is written for piano and voice. It begins with a tempo marking of *Andante* and a metronome indication of ♩ = 66. The piano part is in 3/4 time and features a variety of textures, including arpeggiated chords, sustained chords, and moving lines. Dynamics range from *f* (forte) to *p* (piano) and *dim.* (diminuendo). The vocal part consists of two staves, with lyrics written below the notes. The lyrics are: "Twen-ty love-sick maidens we, Love-sick all a-against our will. Twen-ty years hence we shall be Twen-ty love-sick maidens still." The score includes various musical notations such as treble and bass clefs, key signatures (one flat), time signatures, and dynamic markings.

Twen-ty love-sick maidens we, Love-sick all a-against our will.

Twen-ty years hence we shall be Twen-ty love-sick maidens still.

Twen - ty love-sick mai - dens we, And we die for love of

thee! Twen - ty love-sick mai - dens we,

Love - sick all a - gainst our will. Twen - ty years hence

we shall be Twen - ty love-sick mai - dens still!

B SOLO. ANGELA. CHORUS.
Love feeds on - hope, they say, or love will die - Ah,

ANGELA.

mi - se - rie! Yet my love lives, al - though no hope have

CHORUS.

ANGELA.

l! Ah, mi - se - rie! A - las, ——— poor heart, go

hide thy - self a - way - To weep - ing - con - cords

CHORUS.

tune thy roun - de - lay! Ah, mi - se - rie! All our love is all for

one, Yet that love he heed - eth not, He is

coy and cares for none, Sad and sor - ry is our lot! Ah.

mi - se - ri! D SOLO. ELLA. Go, break - ing

heart, _____ Go, dream of love re - quit - ed;

Go, fool - ish heart, _____ Go, dream of lov - ers

plight - ed; Go, mad - cap heart, Go,

dream of ne - ver wak - ing; And in thy

dream For - get that thou art break - ing!

CHORUS. ELLA. *rall.*
Ah, mi - se - rie! For - get that thou art break - ing!

p *colla voce* *a tempo*

CHORUS.

Twen - ty love-sick mai - dens we, Love - sick all a - gainst our

p dolce

will. Twen - ty years hence we shall be

Twen - ty love-sick mai - dens still.

8.

Ah, mi - se - riel

mf *rall.* *p*

Ad. *

Nº 2.

RECITATIVE—(Patience, Saphir, Angela & Chorus.)

Allegro. ♩. = 76.

VOICE.

PIANO.

PATIENCE.

Still brooding on their mad in-fat-u-a-tion!

I thank thee, Love, thou com-est not to

me!

Far hap-pier I, free from thy min-is-tra-tion, Than dukes or

SAPHIR.

duch-es-ses who love, can be!

'Tis Pa-tience-

hap - py girl! Loved by a po - et!

PATIENCE. ANGELA.

Your par - don, la - dies. I in - trude up - on you. Nay, pret - ty child, come

PATIENCE.

hi - ther. Is it true That you have ne - ver loved? Most true in -

CHORUS. SOPRANI. CONTRALTI.

_ deed. Most mar - vel - lous! And most de - plo - ra - ble!

Attacca Song.

SONG.—(Patience.)

Allegretto grazioso. ♩. = 76.

PATIENCE.

VOICE.

I can not tell what this love may be That com-eth to

PIANO.

p

all, but not to me, It can not be kind as they'd im - ply, Or why do these

la - dies sigh? It can not be joy and rap - ture deep, Or why do these

gen - tle la - dies weep? It can not be bliss - ful as 'tis said, Or why are their

*riten.**riten.*

eyes so — won_drous red? Though ev - ery -

A

a tempo

- where true love I see A - com - ing to

all, — but not to me, I can not tell what this love — may be! —

rall.

B

— For I — am blithe and I — am gay, While they sit sigh - ing night and

a tempo

a tempo

A

day; For I am blithe and I am gay, Think of the gulf 'twixt them and

CHORUS. *f*

Yes, she is blithe and she is gay, *p* Yes, she is

me, Think of the gulf 'twixt them and me, Fal la la la

blithe and gay, Yes, she is blithe and gay.

A

la la la la la la la la la la la la la la la, and mi - se - rie!

Ah, mi - se - rie!

p

If love is a thorn, they show no wit Who fool-ish-ly hug and fos-ter

it. If love is a weed, how sim-ple they Who ga-ther it day by

day! If love is a net-tle that makes you smart, Then why do you wear it next your

heart? And if it be none of these, say I,— Ah, why do you sit and sob and

C

sigh? Though ev - 'ry - where true love I

C

a tempo

see A - com - ing to all, - but not to

rall. *a tempo*

me, I can not tell what this love - may be - For I - am

rall. *a tempo*

D

blithe and I - am gay, While they - sit sigh - ing night - and

day; For I am blithe and I am gay. Think of the gulf 'twixt them and

CHORUS. *f* For she is blithe and she is gay, *p* For she is

me, Think of the gulf 'twixt them and me, Fal la la la

blithe and gay, For she is blithe and gay,

ad lib.

la la la la la la la la la la la la la la la la la la la, and mi - se - ric!

Ah, mi - se - ric!

f a tempo

Nº 2a

CHORUS OF MAIDENS (EXIT.)

CHORUS

VOICE. Twen - ty love-sick mai - dens we, —

PIANO. *p dolce*

Love - sick all a - gainst our will. Twen - ty years hence

we shall be Twen - ty love-sick mai - dens still.

Ah, mi - se - rie!

mf *rall.* *p*

Red. *

No. 3.

SOLO.—(Colonel, and Chorus of Dragoons.)

Allegro marziale. ♩ = 108. *ff* *gr.....*

PIANO.

CHORUS. TENORS.

The sol - diers of our Queen Are linked in friendly te - ther; Up -

BASSES.

The sol - diers of our Queen Are linked in friendly te - ther; Up -

on the bat.tle scene They fight the foe to - geth.er. There ev-ery mother's son - Pre-

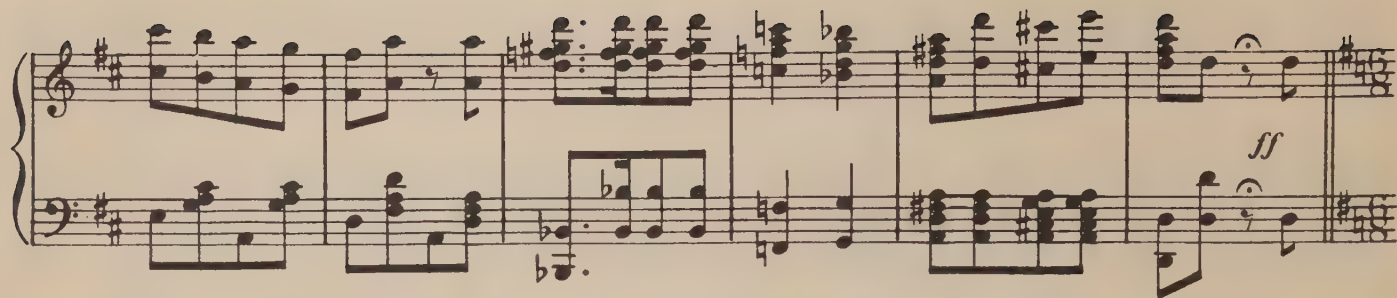
on the bat.tle scene They fight the foe to - geth.er. There ev-ery mother's son - Pre-

-pared to fight and fall is; The en - e-my of one The en - e-my of all is! The

-pared to fight and fall is; The en - e-my of one The en - e-my of all is! The

en - e-my of one The en - e-my of all is!

en - e-my of one The en - e-my of all is!



Allegro. ♩. = 108.



C

SOLO. COLONEL.

If you want a re-ceipt for that

C

p

pop - u - lar mys - te - ry, Known to the world as a Hea - vy Dra - goon, _____

Take all the re-mark-a-ble

CHORUS OF DRAGOONS.

f Yes, yes, yes, yes, yes, yes, yes!

f *p*

peo-ple in his-to-ry, Rat-tle them off to a pop-u-lar tune. *D*

f Yes, yes, *D*

f

1. The

yes, yes, yes, yes, yes!

f *p*

pluck o' Lord Nel-son on board of the Vic-to-ry— Ge-nius of Bis-mark de-
want a re-ceipt for this sol-dier-like pa-ra-gon, Get at the wealth of the

-vis-ing a plan— The hu-mour of Field-ing,(which sounds con-tra-dic-to-ry)—
Czar (if you can)— The fam-i-ly pride of a Span-iard from Ar-ra-gon—

Cool-ness of Pa-get a-bout to tre-pan— The sci-ence of Jul-lien, the
Force of Mc-phisto pro-nounc-ing a ban— A smack of Lord Wa-ter-ford.

em-i-nent mu-si-co— Wit of Mac-au-lay, who wrote of Queen Anne— The
reck-less and rol-lick-y— Swag-ger of Ro-der-ick, head-ing his clan— The

pa-thos of Pad-dy, as ren-dered by Bou-ci-cault— Style of the Bish-op of
keen pen-e-tra-tion of Pad-ding-ton Pol-la-ky— Grace of an O-da-lisque

So-dor and Man— The dash of a D'Or-say, di-vest-ed of quack-e-ry—
on a di-van— The ge-nius stra-te-gic of Cæ-sar or Han-i-bal—

Nar-ra-tive pow-ers of Dick-ens and Thac-ke-ray— Vic-tor Em-man-u-el—
Skill of Sir Gar-net in thrash-ing a can-ni-bal— Fla-vour of Ham-let—the

peak-haunt-ing Pe-ve-ril— Tho-mas A-qui-nas, and Doc-tor Sa-che-ve-rell—
Strang-er, a touch of him— Lit-tle of Man-fred (but not ve-ry much of him)—

Tup - per and Ten - ny - son - Dan - iel De - foe - An - tho - ny Trol - lope and
Bea - dle of Bur - ling - ton - Ri - chard - son's show - Mis - ter Mi - caw - ber and

cres

Mis - ter Gui - zot! Ah!
Ma - dame Tus - saud! }

CHORUS.

f

Yes, yes, yes, yes, yes, yes,

Take of these el - e - ments all that is fu - si - ble,
yes, yes! A Hea - vy Dra - goon, a Hea - vy Dra - goon, a

pp

p

Melt them all down in a pipkin or crucible, Set them to simmer and take off the scum, —

Heavy Dragoon, a Heavy Dragoon, a Heavy Dragoon, a Heavy Dragoon —

— And a Heavy Dragoon is the residuum! is the residuum!

2. If you

ff

No 4.

CHORUS, with SOLOS.—(Angela, Saphir, & Bunthorne.)

Allegretto amoroso. (♩ = 66.)

PIANO.

p

ELLA with SOP.
ANG. & SAP. with CONT.

In a dole - ful train Two and two we walk all

day— For we love in vain! None so sor - row - ful as they

Who can on ly sigh and say, Woe is me, a -

- lack - a - day! Woe is me, a - lack - a -

CHORUS of DRAGOONS.

- day! Now is not this ri - di - cu - lous - and is not this pre - pos - te - rous? A

thorough-paced absurd - i - ty - ex - plain it if you can. In - stead of rush - ing ea - ger - ly to

cher - ish us and fos - ter us, They all pre - fer this me - lan - cho - ly lit - er - a - ry man. In -

B

- stead of sly-ly peer-ing at us, Cast-ing looks en-dear-ing at us, Blushing at us, flushing at us-

B

flirt-ing with a fan; They're ac-tu-al-ly sneering at us; fleeing at us, jeering at us!

Pret-ty sort of treatment for a mil-i-ta-ry man! They're ac-tu-al-ly sneering at us,

fleeing at us, jeering at us! Pret-ty sort of treatment for a mil-i-ta-ry man!

C

C

f *dim.* *rall.*

Andantino. (♩ = 66.)

SOLO. ANGELA.

Mys - tic po - et, hear our prayer, — Twen - ty love-sick maid - ens

p

we — Young and weal - thy, dark and fair — All of coun - ty

fam - i - ly. And we die for love of thee —

D

MAIDENS.

Twen - ty love-sick maidens we! Yes, we die for love of thee —

N.B. The crotchets in this movement are equal to the minims in the preceding one.

E

BUNTHORNE.

Twen - ty love-sick maid_ens wel

Though my

*dim.**Allegretto come I. (♩ = 66.)*

book I seem to scan In a rapt ec_sta - tic way, Like a lit - er - a - ry

p stacc.

man Who des - pi - ses fe - male clay, I hear plain_ly all they say, Twen - ty

F CHORUS. DRAGOONS.

love-sick maid_ens they! He hears plainly all they say, Twen_ty love-sick maidens

F

f

Andantino. (♩ = 66.)

SOLO. SAPHIR.

they! Though so ex - cel - lent - ly wise, —

p

The first system of the musical score for 'SOLO. SAPHIR.' consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time, starting with a half note 'they!' followed by a quarter rest, then a half note 'Though', a quarter note 'so', a half note 'ex - cel - lent - ly', and a quarter note 'wise, —'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

For a mo - ment mor - tal be, Deign to raise thy

The second system continues the vocal line with 'For a mo - ment mor - tal be,' and 'Deign to raise thy'. The piano accompaniment maintains the same rhythmic pattern.

pur - ple eyes From thy heart-drawn po - e - sy.

G

The third system continues the vocal line with 'pur - ple eyes' and 'From thy heart-drawn po - e - sy.' A 'G' time signature change is indicated above the staff. The piano accompaniment continues with the same rhythmic pattern.

Twen - ty love-sick maid - ens see — Each is kneel - ing on her

The fourth system continues the vocal line with 'Twen - ty love-sick maid - ens see —' and 'Each is kneel - ing on her'. The piano accompaniment continues with the same rhythmic pattern.

CHORUS of MAIDENS.

kneel Twen - ty love-sick maid - ens see —

The fifth system is the beginning of the 'CHORUS of MAIDENS.' It starts with the vocal line 'kneel Twen - ty love-sick maid - ens see —'. The piano accompaniment continues with the same rhythmic pattern.

Each is kneel - ing on her knee! Though as

Allegretto come I. (♩ = 66)

I re-marked be-fore, A - ny - one con-vinced would be That some tran - scen-den - tal

lore Is mo - no - po-liz - ing me, Round the cor - ner I can see Each is

CHORUS.
DRAGOONS.

kneel - ing on her knee! Round the cor - ner he can see Each is kneel - ing on her

knee! Now is not this ri - di-cu-lous—and is not this pre-pos-te-rous? A tho-rough-paced ab-

MAIDENS.
In a
DRAGOONS.

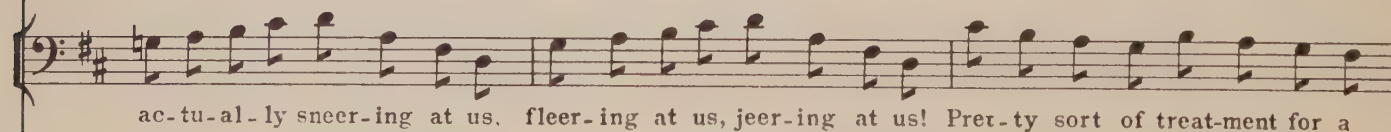
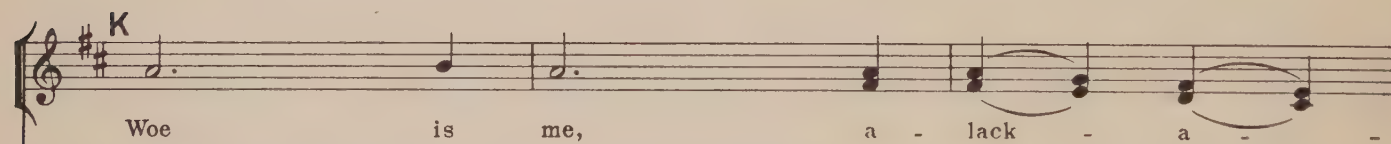
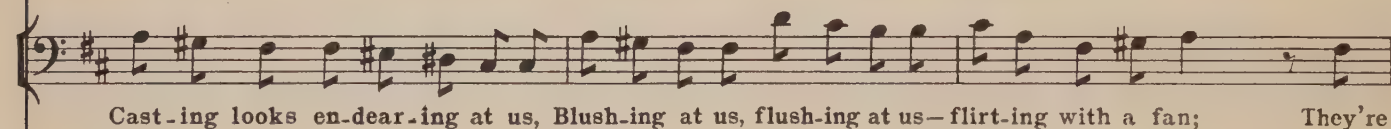
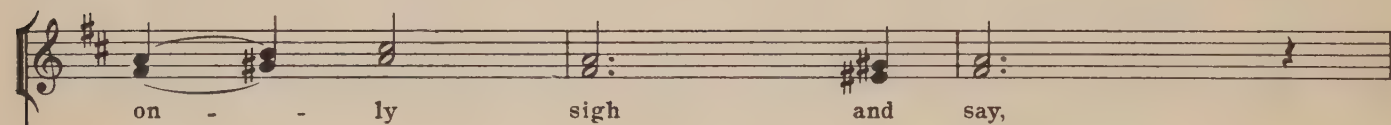
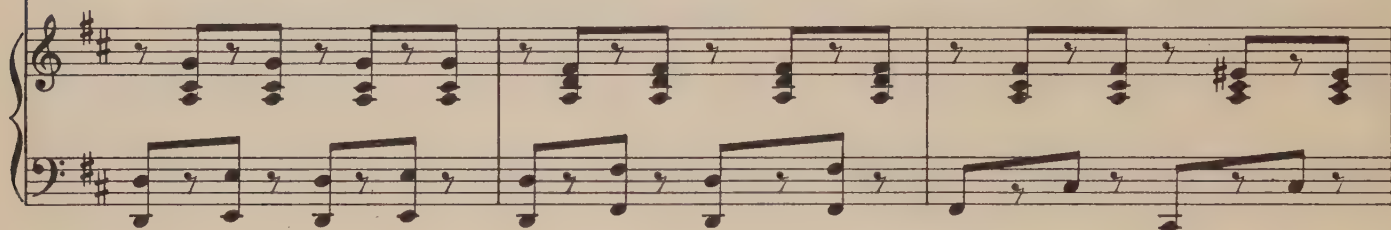
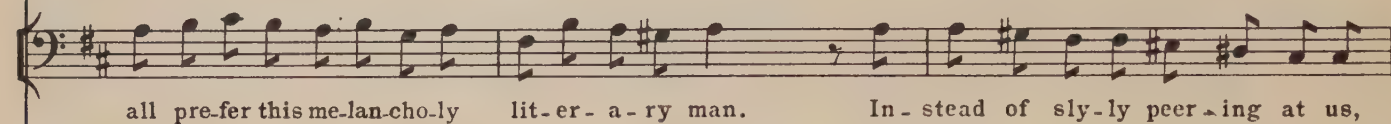
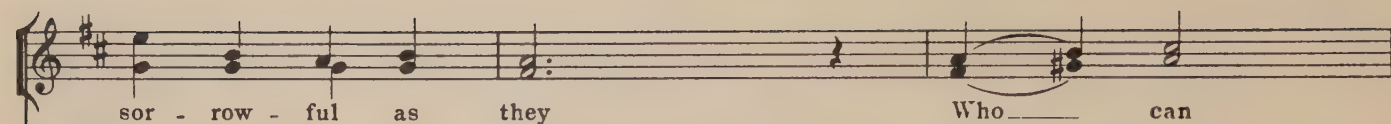
-sur-di-ty-ri-di-cu-lous-pre-pos-te-rous! Ex-plain it if you can. Now

dole - - ful train Two and two we walk all

is not this ri-di-cu-lous- and is not this pre-pos-te-rous? A tho-rough-paced ab-sur-di-ty-ex-

day-- For we love in vain! None so

-plain it if you can. In-stead of rush-ing ea-ger-ly to che-rish us and fos-ter us, They



- day! Woe is me, a -
 mil-i-ta-ry man! They're ac-tu-al-ly sneer-ing at us, flee-ing at us, jeer-ing at us!

- lack a - - day! Twen - ty love - - sick
 Pret-ty sort of treat-ment for a mil-i-ta-ry man! Now is not this ri-di-cu-lous-and

mai - - dens we— And we
 is not this pre-pos-te-rous? They all pre-fer this me-lan-cho-ly lit-er-a-ry man. Now

die for love of thee!

is not this ri-di-cu-lous- and is not this pre-pos-te-r-ous? They all pre-fer this me-lan-cho-ly,

Yes, we die for love of

me-lan-cho-ly lit-er-a-ry man. Now is not this ri-di-cu-lous- and is not this pre-

thee!

-pos-ter-ous?

Nº 4a

CHORUS OF MAIDENS (EXIT.)

CHORUS.

VOICE. Twen - ty love - sick mai - dens we, —

PIANO. *p dolce*

Love - sick all a - gainst our will. Twen - ty years hence

we shall be Twen - ty love-sick mai-dens still.

8

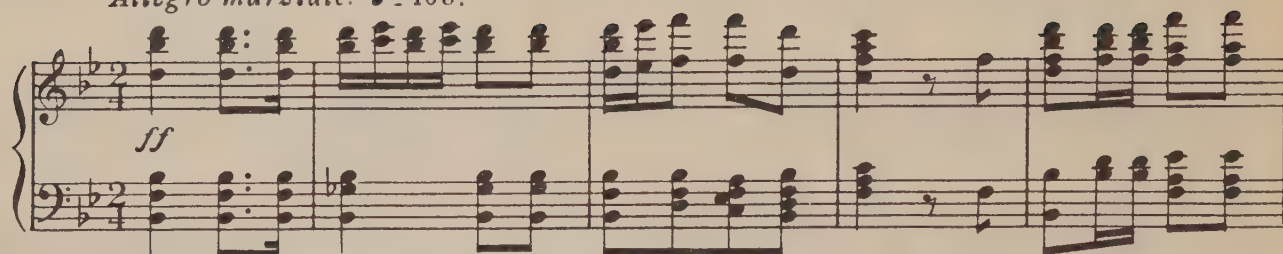
Ab, mi - se - rie!

Nº 5.

SONG.—(Colonel.)

Allegro marziale. ♩ = 108.

PIANO.

ff

COLONEL. §

1. When I first put this u - ni - form
said, when I first put it

§

p

on, I said, as I looked in the glass, "It's one to a mil - lion That
on, "It is plain to the ve - ri - est dunce, That e - ver - y beau - ty Will

a - ny ci - vi - lian My fi - gure and form will sur - pass. Gold
feel it her du - ty To yield to its glam - our at once. They will

lace has a charm for the fair,
see that I'm free - ly gold - laced

And I've plen - ty of that, and to
In a u - ni - form hand - some and

spare,
chaste!"

While a lo - ver's profes - sions, When ut - tered in Hes - sians, Are
But the pe - ri - pa - te - tics Of long - haired aes - the - tics Are

e - lo - quent ev - ery - where!"
ve - ry much more to their taste—

A — fact that I count - ed up -
Which I ne - ver count - ed up -

- on, When I first put this u - ni - form on!
- on, When I first put this u - ni - form on!

CHORUS.
By a
By a

sim - ple co - in - ci - dence, few Could ev - er have count - ed up - on, The
1

sim - ple co - in - ci - dence, few Could ev - er have count - ed up - on, The
I

same thing occurred to me, When I first put this u - ni - form
did - n't an - ti - ci - pate that, When I first put this u - ni - form

same thing occurred to me, When I first put this u - ni - form
did - n't an - ti - ci - pate that, When I first put this u - ni - form

1. COLONEL! 2.

on! 2. I on!

on! on!

ff

No. 6.

RECITATIVE & SONG.—(Bunthorne.)

Andante. (♩=96.) RECIT. BUNTHORNE.

VOICE. Am I a lone,

PIANO. *tr* *ff* *tr*

And un_observed? I am!

ff a tempo

RECIT.

Then let me own I'm an æs - the - tic sham!

f a tempo

A

This air se -

A

f *pp trem.*

_ vere Is but a mere Ve _ neer! This cy - nic
ff *f*

smile Is but a wile Of guile! This cos - tume
ff *f*

chaste Is but good taste Mis - placed!
ff *dim.* *p* *dim.*

B *RECIT.*
 Let me con - fess! A languid love for lilies does *not* blight me!
pp *p*

Con Pedale.

Lank limbs and haggard cheeks do *not* delight me! I do *not* care for dirty greens By any means. I do

not long for all one sees That's Japanese.—I am *not* fond of uttering platitudes In stained-glass attitudes.

In short, my me-di-æ-val-is-m's af-fec-ta-tion. Born of a

Allegretto grazioso. (♩=72.)
mor-bid love of ad-mi-ra-tion!

1. If you're

anxious for to shine in the high æs-the-tic line as a man of cul-ture
 el-o-quent in praise of the ve-ry dull old days which have long since passed a-
 sen-ti-men-tal passion of a ve-ge-ta-ble fashion must ex-cite your lan-guid

p stacc.

rare, You must get up all the germs of the trans-cen-den-tal terms, and plant them ev-ery-
 way, And con-vince 'em, if you can, that the reign of good Queen Anne was Cul-ture's palmiest
 spleen, An at-tachment à la Plato for a bash-ful young po-ta-to, or a not-too-French French

where. You must lie up-on the daisies and dis-course in novel phrases of your compli-ca-ted state of
 day. Of course you will pooh-pooh what ev-er's fresh and new, and de-clare it's crude and
 bean! Though the Phil-is-tines may jostle, you will rank as an apos-tle in the high æs-the-tic

mind, The meaning doesn't matter if it's on-ly i-dle chat-ter of a trans-cen-den-tal
 mean, For Art stopped short in the cul-ti-vated court of the Em-press Jo-seph-
 band, If you walk down Pic-ca-dil-ly with a pop-py or a lil-ly in your me-di-æ-val

D

kind. And ev-ery-one will say, As you walk your mys-tic
- ine. And ev-ery-one will say, As you walk your mys-tic
hand. And ev-ery-one will say, As you walk your flow-ery

pp sempre stacc.

way, "If— this young man ex - presses him - self in terms too deep for
way, "If— that's not good e - nough for him which is good e - nough for
way, "If— he's con-tent with a ve-ge-ta-ble love which would cer-tain-ly not suit

E

me, Why, what a ve-ry sin-gu-lar-ly deep young man this deep young man must
me, Why, what a ve-ry cul-ti-va-ted kind of youth this kind of youth must
me, Why, what a most par-tic-u-lar-ly pure young man this pure young man must

last verse rall.

be!"
be!"
be!"

1. 2. 3.
2. Be
3. Then a

N^o 7.

DUET— (Patience and Angela.)

Allegretto moderato. ♩ = 108.

VOICE. PATIENCE.

Long years a - go -

PIANO.

p

four - teen, may - be - When but a ti - ny babe of four, An -

- o - ther ba - by played with me, My el - der by a year or

more. A lit - tle child of beau - ty rare, With marvellous eyes and wondrous hair,

p *cresc.*

Who, in my child-eyes, seemed to me All that a lit_tle child should be!

Ah, how we loved, that

child and I, How pure our ba_by joy! How true our_love-

and, by the bye, He was a lit_tle boy!

ANGELA.

Ah,

old, old tale of Cu-pid's touch! I thought as much- I

stacc.

PATIENCE.

Pray

thought as much! He was a lit-tle boy!

p

don't mis - con - strue what I say- Re - mem - ber, pray- re -

p

stacc.

- member, pray, He was a lit - tle boy!

No doubt! Yet, spite of all your pains, The

D

f

in - ter - est - ing fact re - mains - He was a lit - tle boy! No — Ah, —

p

yes, — in spite of — all my pains, The in - ter - est - ing fact re - mains - He doubt! Yet, spite of — all your pains, The in - ter - est - ing fact re - mains - He

f dim. p p

was a lit - tle boy! He was a lit - tle boy!

was a lit - tle boy! He was a lit - tle boy!

pp a tempo f

dim.

Nº 8.

DUET.—(Patience and Grosvenor.)

Allegretto. ♩ = 92.

VOICE. GROSVENOR.

Prithee, pretty mai-den- prithee, tell me true,

PIANO. *mf* *dim.* *p*

(Hey, but I'm doleful, willow willow wa - ly!) Have you e'er a lo - ver a-dangling af-ter you?

Hey wil - low wa - ly O! I would fain dis - co - ver If you have a lo - ver!

rall. *a tempo*

Hey - wil - low wa - ly O! Gen - tle sir, my heart is fro - lic - some and free -

rall. *a tempo*

(Hey, but he's dole-ful, willow willow wa - ly!) No-bo-dy I care for comes a-courting me-

Hey wil-low wa - ly O! No-bo-dy I care for Comes a-courting- there-fore,

rall. Hey_ wil - low wa - ly_ O! *GROSVENOR. a tempo* Prithee, pret-ty mai - den, will you mar-ry me?

rall. *p a tempo*

(Hey, but I'm hope-ful, wil-low wil-low wa - ly!) I may say, at once, I'm a

man of pro-per-tee- Hey wil-low wa - ly O! Mo-ney, I des-pise it;

Ma.ny peo.ple prize it, Hey— wil - low wa - ly— O! Gentle sir, al-though to

rall. *PATIENCE. a tempo*

rall. *a tempo*

mar-ry I de-sign- (Hey, but he's hope-ful, wil-low wil-low wa - ly!) As

yet I do not know you, and so I must de-cline, Hey wil-low wa - ly O! To

other mai.dens go you- As yet I do not know you, Hey— wil - low wa - ly— O!

rall. *GROSVENOR. rall.*

Hey wil-low wa - ly O!—

rall.

No 8a

DUET.—(Patience and Grosvenor.)

Allegretto. PATIENCE.

VOICE. GROSVENOR. Though to mar - ry you would ve - ry sel - fish be -

PIANO.

You may, all the same, con -

(Hey, but I'm dole - ful - wil - low wil - low wa - ly!)

-tin - ue lov - ing me - All the world ig - nor - ing,

(Hey, wil - low wa - ly O!) All the world ig - nor - ing,

You'll go on a - dor - ing - Hey wil - low wa - ly O!

I'll go on a - dor - ing - Hey wil - low wa - ly O!

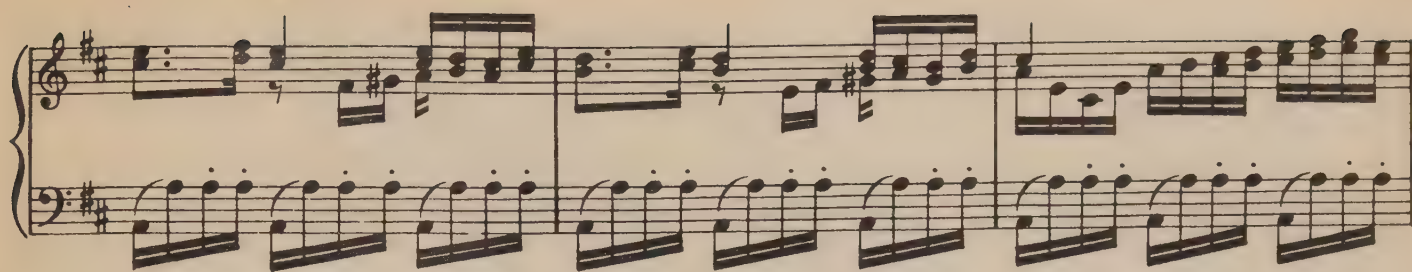
Nº 9.

FINALE— ACT I.

Allegretto moderato. ♩ = 72.

PIANO.

The musical score is written for piano and consists of six systems of music. The first system is marked 'p' (piano) and features a bass line with eighth-note patterns and a treble line with rests and a few notes. The second system is marked 'f' (forte) and features a treble line with chords and a bass line with eighth-note patterns. The third system continues the pattern. The fourth system is marked 'A' and features a treble line with chords and a bass line with eighth-note patterns. The fifth system continues the pattern. The sixth system continues the pattern.



CHORUS OF MAIDENS.

Let the mer-ry cym-bals sound, — Gai-ly pipe Pan-dæ-an

 The first line of the chorus. The vocal melody is on the top staff, and the piano accompaniment is on the bottom two staves. The piano part continues with the same eighth-note accompaniment.

plea-sure, With a Daph-ne-phor-ic bound —

 The second line of the chorus. The vocal melody continues on the top staff, and the piano accompaniment remains on the bottom two staves.

Tread a gay but clas-sic mea-sure, — Tread a gay but clas-sic

 The third line of the chorus. The vocal melody continues on the top staff, and the piano accompaniment remains on the bottom two staves.

mea-sure. Ev-ery heart with hope is

 The fourth line of the chorus. The vocal melody continues on the top staff, and the piano accompaniment remains on the bottom two staves. A 'B' time signature change is indicated above the staff.

beat - ing, For at this ex - ci - ting meet - ing

Fic - kle For - tune will de - cide Who shall be our Bun - thorne's bride!

Ev - ery heart with hope is beat - ing,
cre - - scen - do

For at this ex - ci - ting meet - ing Fic - kle For - tune will de -

decide Who shall be our Bun - thorne's bride! Let the mer - ry cym - bals

sound, — Gai - ly pipe Pan - dæ - an plea - sure,

With a Daph - ne - phor - ic bound — Tread a gay but clas - sic,

clas - sic mea - sure, Tread a gay but clas - sic, clas - sic mea - sure, A

clas - sic mea - sure, —

D. Allegro alla marcia. ♩ = 108.

DUKE. COL. and MAJ. - CHO. OF DRAGOONS.
TENORS and BASSES. *Unis. f*

Now

cre - scen - do

tell us, we pray you, Why thus they ar - ray you- Oh, po - et, how say you-What

mf

is it you've done? Now tell us, we pray you, Why thus they ar - ray you- Oh,

po - et, how say you-What is it you've done? Oh, po - et, how say you-What

SOLO. DUKE. *E*

is it you've done? Of rite sa - cri - fi - cial, By sen - tence ju - di - cial, This

p

SOLO. COLONEL.

seems the in - i - tial, Then why don't you run? They can - not have led you To

CHORUS.

hang or be-head you, Nor may they all-wed you, Un-for-tu-nate one! Then

tell us, we pray you, Why thus they ar-ray you- Oh, po-et, how say you-What.

RECIT. BUNTHORNE.

is it you've done? Heart-broken at my Pa-tien-ce's bar-ba-ri-ty,

By the ad-vice of my so-li-ci-tor, In aid- in aid of

a de-serv-ing cha-ri-ty, I've put my-self up to be raf-fled for!

CHORUS OF
DRAGOONS.

C CHORUS OF MAIDENS.

By the ad-vice of his so - li - ci - tor, He's put himself up to be raf - fled for! Oh,

p *allegro*

CHORUS OF
MAIDENS.

hor - ror! urged by his so - li - ci - tor, He's put himself up to be raf - fled for! Oh,

hea - ven's blessing on his so - li - ci - tor! Oh,

A hideous curse on his so - li - ci - tor!

f *p*

hea - ven's blessing on his so - li - ci - tor!

A hideous curse on his so - li - ci - tor!

f *p*

rall.

A bless - ing on his so - li - ci - tor!

A curse, a curse on his so - li - ci - tor!

pp *f* *rall.*

Allegro. ♩ = 108.

SOLO. COLONEL.

Stay, — we im - plore you, Be - fore our hopes are blight - ed; You

p

see — be - fore you The men to whom you're plight - ed!

CHORUS. TENORS.

Stay, — we im - plore you, For — we a - dore you; To

BASSES.

Stay, — we — im - plore you, For — we — a - dore you; To

us you're plight - ed To be u - ni - ted-

us you're plight - ed To be u - ni - ted-

cre - - - scen - - - do - - -

Stay, we im - plore we im - plore you!

Stay, we im - plore we im - plore you!

Andante con tenerezza. ♩ = 60.

SOLO. DUKE.

Your mai - den hearts, ah, do not steel To pi - ty's e - lo - quent ap -

p

- peal, Such con - duct Bri - tish sol - diers feel. Sigh, sigh, all sigh! To

(aside.)

foeman's steel we rarely see A British soldier bend the knee, Yet,

p

(aside.)

one and all, they kneel to ye— Kneel, kneel, all kneel! Our soldiers ve - ry

f *p*

seldom cry, And yet—I need not tell you why A tear-drop dews each martial eye! —

(aside.)

Weep, weep, all weep!

CHORUS OF MAIDENS. *cresc.*

Our soldiers ve - ry sel-dom cry, And

CHORUS OF DRAGOONS. *cresc.*

We soldiers ve - ry sel-dom cry, And

cresc.

A tear-drop dews each martial eye! —

yet—they need not tell us why—

yet—we need not tell you why— A tear dews each eye! —

Allegro vivace. ♩ = 112.

Weep, weep, all weep!

Weep, weep, all weep!

Weep, weep, all weep!

Allegro vivace. ♩ = 112.

pp

p^{stacc.}

SOLO. BUNTHORNE.

Come, walk up, and purchase with a - vi - di - ty, O - ver - come your dif - fi - dence and

na - tu - ral ti - mi - di - ty, Tickets for the raf - fle should be purchased with a - vi - di - ty,

Put in half a gui - nea and a hus - band you may gain - Such a judge of blue - and - white and

o - ther kinds of pot - te - ry - From ear - ly O - ri - en - tal down to modern ter - ra - cot - ta - ry -

Put in half a gui - nea - you may draw him in a lot - te - ry - Such an op - por - tu - ni - ty may

not oc - cur a - gain **K** CHORUS OF MAIDENS. Such a judge of blue - and - white and o - ther kinds of pot - te - ry - From

più f

ear-ly O - ri - en - tal down to modern ter - ra - cot - ta - ry - Put in half a gui - nea - you may

draw him in a lot - te - ry - Such an op - por - tu - ni - ty may not oc - cur a - gain.

Vivace. ♩ = 112. CHORUS OF DRAGOONS. *f* TENORS AND BASSES.

We've been thrown o - ver, we're a - ware, But

we don't care - but we don't care! There's fish in the sea, no doubt of it, As

good as e - ver came out of it, And

some day we shall get our share, So

we don't care- so we don't care!

RECIT. BUNTHORNE. JANE.

And are you going a ticket for to buy? Most certainly I am;

BUNTHORNE.

why should-nt I? Oh, For-tune, this is hard! Blind-fold your eyes;

A tempo moderato.

Two minutes will de - cide who wins the prize! Oh, For - tune,

lu lante affettuoso. ♩ = 66.

CHORUS OF MAIDENS.

to my ach-ing heart be kind! Like us, thou

art blind-fold-ed, but not blind! Just raise your bandage,

thus, that you may see, And give the prize, and give the

prize — to me!

BUNTHORNE.

Come, La-dy Jane, I pray you draw the

JANE.

first! He loves me best!

BUNTHORNE.

I want to know the worst!

Allegro vivace. ♩ = 144.

RECIT. PATIENCE.

Hold! Stay your hand!

ff

f a tempo

CHORUS OF MAIDENS.

f

What means this in - ter - fer - ence? Of

CHORUS OF DRAGOONS.

f

What means this in - ter - fer - ence? Of

JANE.

this bold girl I pray you make a clear - ance! A -

this bold girl I pray you make a clear - ance!

- way with you, a - way with you, and to your milk - pails

BUNTHORNE. PATIENCE.

go! She wants a tic - ket! Take a doz - en! No! If

R

there be par - don in your breast For this poor pen - i - tent, Who

R

with re-morse-ful thought op-press, Sin-cere-ly doth re-pent. If

you, with one so low- - ly, still de-sire to be al- -

ad lib.
- lied, Then you may take me, if you will, For I will be your

S
bride!

ff CHORUS.
Oh, shame - - less one! Oh, bold - - faced thing! A - way you
Oh, shame - - less one! Oh, bold - - faced thing! A - way you

S
ff

run— Go, take your wing, Ah, Oh, shame - less one, Oh, bold - faced

run— Go, take your wing, Ah,

thing! Go, take your wing, You shame - less

— A - way you run— Go, take your wing, You shame - less

one! You bold - faced thing! How

one! You bold - faced thing!

BUNTHORNE.

T

strong is love! For many and many a week She's loved me

T

p

fondly and has feared to speak, But Na - ture, for re - straint too

U

migh - ty far, Has burst the bonds of Art - And here we

U

ad lib.

f

RECIT. PATIENCE.

are! No, Mister Bunthorne, no - you're wrong a - gain; Per - mit me - I'll en -

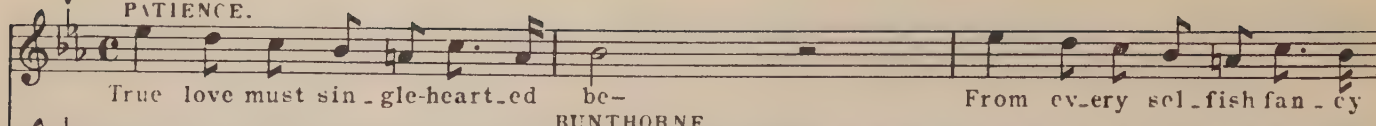
f

p

- dea - vour to ex - plain!

Clar. Solo.

V Andante. $\text{♩} = 72$.
PATIENCE.



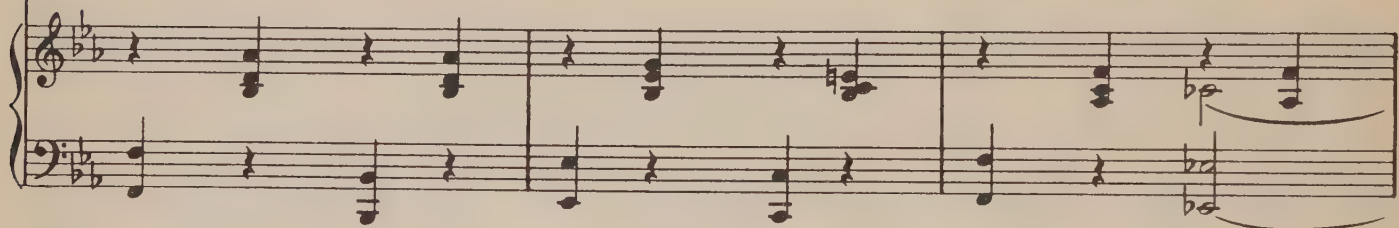
BUNTHORNE.

V Andante. $\text{♩} = 72$.

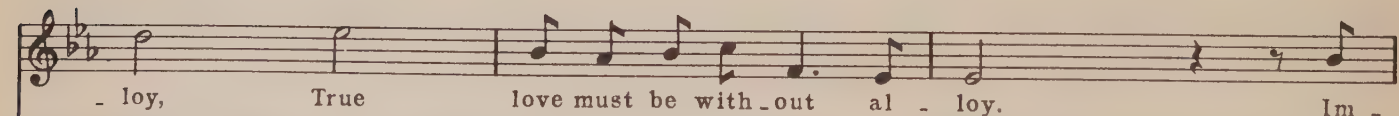
Ex_act - ly sol



Ex_act - ly sol

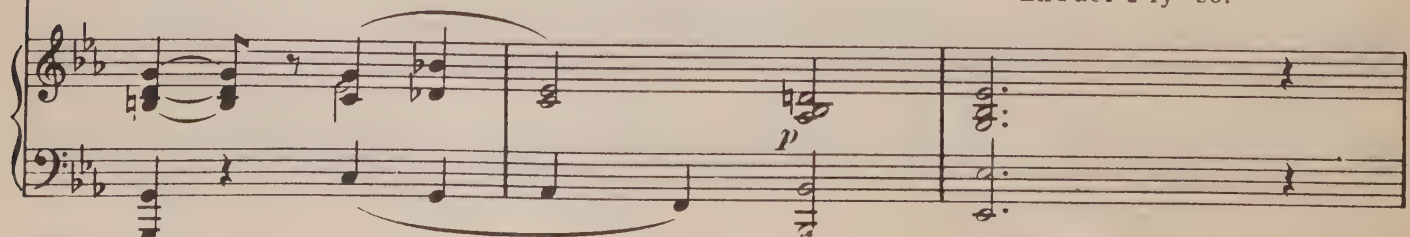


cresc.



MEN.

Ex_act - ly sol



W
 - pos - ture to contempt must lead- COLONEL. Blind va - ni - ty's dis - sen - sion's
 Ex - act - ly so -

W
 Ex - act - ly so -

seed- MAJOR. It fol - lows, then, a mai - den - who De -
 Ex - act - ly so -

Ex - act - ly so -

- votes her - self to lov - ing - you Is promp - ted - by no sel - fish
 cresc.

view, Is promp - ted by no sel - fish view! MEN.
 Ex - act - ly so!

dim. p

Y SAPHIR. ANGELA.

Are you re_solved to wed this shame_less one? Is there no chance for a ny

Y

pp

BUNTHORNE. *Andante con moto. ♩ = 84.*

o_ther? Nonel

p

A

p ELLA. I hear the soft note of the

p SAPHIR. I hear the soft note of the

p ANGELA. I hear the soft note of the

p DUKE I hear the soft note of the

p MAJOR. I hear the soft note of the

p COLONEL. I hear the soft note of the

A

p

cresc.

E. echo - ing voice Of an old, old love, long dead- It whis - pers my sor - row - ing

S. echo - ing voice Of an old, old love, long dead- It whis - pers my sor - row - ing

A. e - cho - ing voice Of an old, old love, long dead- It whis - pers my sor - row - ing

D. echo - ing voice Of an old, old love, long dead- It whis - pers my sor - row - ing

M. echo - ing voice Of an old, old love, long dead- It whis - pers my sor - row - ing

C. e - cho - ing voice Of an old, old love, long dead- It whis - pers my sor - row - ing

m

p

E. heart "re - joice" For the last sad tear is shed- The pain that is all but a

S. heart "re - joice" For the last sad tear is shed- The pain that is all but a

A. heart "re - joice" For the last sad tear is shed- The pain that is all but a

D. heart "re - joice" For the last sad tear is shed- The pain that is all but a

M. heart "re - joice" For the last sad tear is shed- The pain that is all but a

C. heart "re - joice" For the last sad tear is shed- The pain that is all but a

cresc. *f*

E. plea - sure will change For the plea - sure that's all but pain, And

S. plea - sure will change For the plea - sure that's all but pain, And

A. plea - sure will change For the plea - sure that's all but pain, And

D. plea - sure will change For the plea - sure that's all but pain, And

M. plea - sure will change For the plea - sure that's all but pain, And

C. plea - sure will change For the plea - sure that's all but pain, And

f dim.

dim. *dim.* *dim.* *dim.* *dim.* *dim.*

E. ne - ver, oh ne - ver, our hearts will range From that old, old love a -

S. ne - ver, oh ne - ver, our hearts will range From that old, old love a -

A. ne - ver, oh ne - ver, our hearts will range From that old, old love a -

D. ne - ver, oh ne - ver, our hearts will range From that old, old love a -

M. ne - ver, oh ne - ver, our hearts will range From that old, old love a -

C. ne - ver, oh ne - ver, our hearts will range From that old, old love a -

B

E. *p* *cresc.* *f*
- gain! Yes, the pain that is all but a pleasure will change For the pleasure that's all but pain, And

S. *p* *cresc.* *f*
- gain! Yes, the pain that is all but a pleasure will change For the pleasure that's all but pain, And

A. *p* *cresc.* *f*
- gain! Yes, the pain that is all but a pleasure will change For the pleasure that's all but pain, And

D. *p* *cresc.* *f*
- gain! Yes, the pain that is all but a pleasure will change For the pleasure that's all but pain, And

M. *p* *cresc.* *f*
- gain! Yes, the pain that is all but a pleasure will change For the pleasure that's all but pain, And

C. *p* *cresc.* *f*
- gain! Yes, the pain that is all but a pleasure will change For the pleasure that's all but pain, And

CHORUS. *p* *cresc.* *f*
Yes, the pain that is all but a pleasure will change For the pleasure that's all but pain, And

p *cresc.* *f*
Yes, the pain that is all but a pleasure will change For the pleasure that's all but pain, And

B

p *f dim.*

E. *dim.* *C*
 ne-ver, oh ne-ver our hearts will range From that old, old love a - gain!

S. *dim.*
 ne-ver, oh ne-ver our hearts will range From that old, old love a - gain!

A. *dim.*
 ne-ver, oh ne-ver our hearts will range From that old, old love a - gain!

D. *dim.* *f*
 ne-ver, oh ne-ver our hearts will range From that old, old love a - gain! Oh

M. *dim.*
 ne-ver, oh ne-ver our hearts will range From that old, old love a - gain!

C. *dim.*
 ne-ver, oh ne-ver our hearts will range From that old, old love a - gain!

dim. *p*
 ne-ver, oh ne-ver our hearts will range From that old, old love a - gain! Oh ne-ver, oh

dim. *p*
 ne-ver, oh ne-ver our hearts will range From that old, old love a - gain! Oh ne-ver, oh

C *pp*

E. *f* Oh

S. *f* Oh

A. *f* Oh

D. *f* Oh
 ne - - ver Oh ne - - ver our hearts will range, Oh

M. *f* Oh

C. *f* Oh

cresc.
 ne - ver our hearts, our hearts will range From that old, old love a - gain! Oh ne - ver, oh

cresc.
 ne - ver our hearts, our hearts will range From that old, old love a - gain! Oh ne - ver, oh

E. *dim.* *p*
 ne - ver, oh ne-ver, our hearts will range From that old, old love a - gain!

S. *dim.* *p*
 ne - ver, oh ne-ver, our hearts will range From that old, old love a - gain!

A. *dim.* *p*
 ne - ver, oh ne-ver, our hearts will range From that old, old love a - gain!

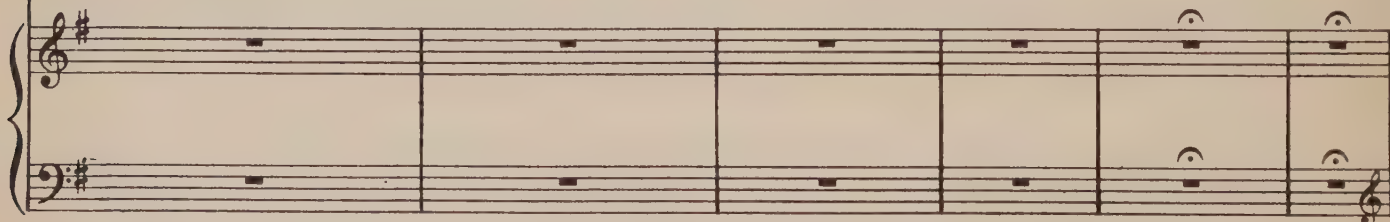
D. *dim.* *p*
 ne - ver, oh ne-ver, our hearts will range From that old, old love a - gain!

M. *dim.* *p*
 ne - ver, oh ne-ver, our hearts will range From that old, old love a - gain!

C. *dim.* *p*
 ne - ver, oh ne-ver, our hearts will range From that old, old love a - gain!

f *dim.*
 ne-ver our hearts, oh ne-ver, our hearts will range From that old, old love a - gain!

f *dim.*
 ne-ver our hearts, oh ne-ver, our hearts will range From that old, old love a - gain!



p a tempo



E ANGELA.

But who is this, whose god-like grace Pro-claims he comes of no-ble

E

race? And who is this, whose mar-ly face Bears sor-row's in-ter-est-ing

F

trace?

p CHORUS.

Yes, who is this, whose god-like grace Proclaims he comes of no-ble race?

Yes, who is this, whose god-like grace Proclaims he comes of no-ble race?

F

RECIT. GROSVENOR.

I am a bro-ken-hearted trou-ba-dour, Whose mind's æs - the - tic and whose

pp *fz*

C Vivace. ♩ = 144.

RECIT. ANGELA.

tastes are pure! *Æs -*

C a tempo *f* *dim.*

GROSVENOR.

- the - tic! He is æs - the - tic! Yes, yes - I am æs -

p

a tempo

MAIDENS.

- the - tic And po - e - tic! Then, we

love you!

H

f

CHORUS OF DRAGOONS.

They love him! Hor_ror!

p

PATIENCE & BUNTHORNE. GROSVENOR.

They love him! Hor_ror! They love me!

cresc.

Hor_ror! Hor_ror! Horrort!

f *cresc.* *molto*

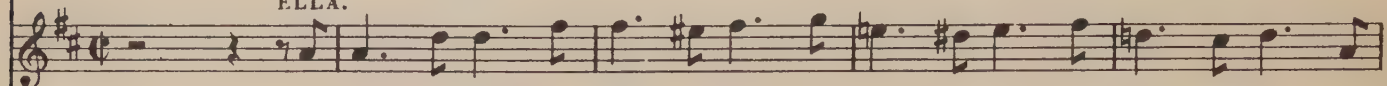
Allegretto agitato. ♩ = 144.

PATIENCE.



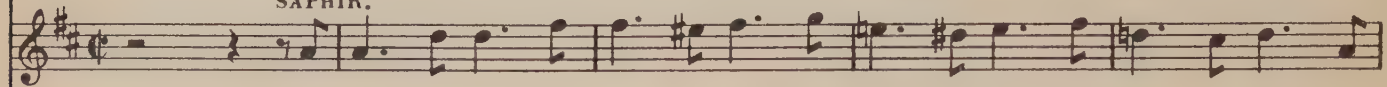
List, Re - gi - nald, while I con - fess A love that's all un - sel - fish - ness, That

ELLA.



Oh, list while we a love con - fess That words imper - fect - ly express, Those

SAPHIR.



Oh, list while we a love con - fess That words imper - fect - ly express, Those

ANGELA.



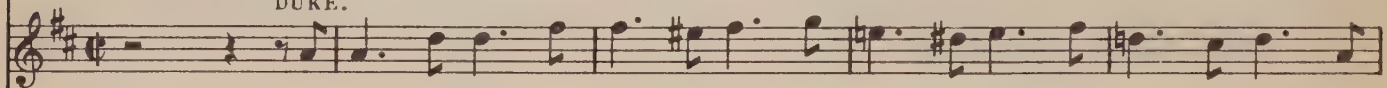
Oh, list while we a love con - fess That words imper - fect - ly express, Those

JANE.

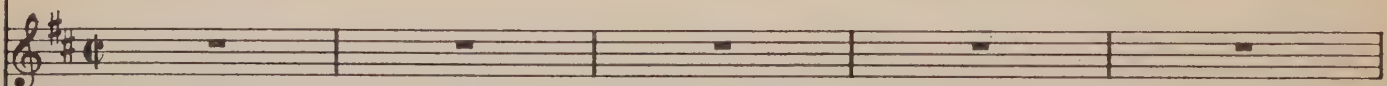
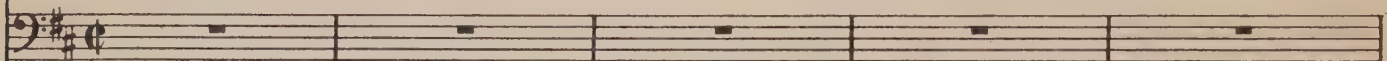


Oh, list while we a love con - fess That words imper - fect - ly express, Those

DUKE.



My jea - lous - y I can't express, Their love they o - pen - ly con - fess; His



CHORUS. SOPRANOS & CONTRALTOS.



Oh, list while we a love con - fess That

TENORS & BASSES.



Oh, list while they a love con - fess That

Allegretto agitato. ♩ = 144.

P. it's un-sel-fish, goodness knows, You won't dis-pute it, I— sup-pose!

E. shell-like ears, ah, do not close To blight-ed love's dis-tract-ing woes!

S. shell-like ears, ah, do not close To blight-ed love's dis-tract-ing woes!

A. shell-like ears, ah, do not close To blight-ed love's dis-tract-ing woes!

J. shell-like ears, ah, do not close To blight-ed love's dis-tract-ing woes!

D. shell-like ears, he does not close To their re-ci-tal of their woes!

MAJOR & COLONEL
My jea-lous-y I

(BUNTHORNE.) My jea-lous-y I
(GROSVENOR.) A-gain my curs-ed

words im-per-fect-ly ex-press! Yes, those shell-like ears, ah,

words im-per-fect-ly ex-press! Yes, his shell-like ears he

J

can't express, Their love they o - pen - ly confess! Their love they o - pen - ly confess, con -

can't express, Their love they o - pen - ly confess! Their love they o - pen - ly confess, con -
 G. come - liness Spreads hope - less an - guish and distress, Spreads hope - less an - guish and distress, dis -

do not close To blight - ed love's dis - tracting woes! To blight - ed love's dis - tract - ing woes, its

does not close To their re - ci - tal of their woes! To their re - ci - tal of their woes, their

p *K* *cresc.*

P. Ah! _____

E. *f* Oh, list while we our love confess That words im-per-fect.

S. *f* Oh, list while we our love confess That words im-per-fect.

A. *f* Oh, list while we our love confess That words im-per-fect.

J. *f* Oh, list while we our love confess That words im-per-fect.

D. *p* *K* *cresc.* Ah! _____

M. & C. *f* - fess! _____ My jea-lous-y I can't express, Their love they o-pen-

B. *f* - fess! _____ My jea-lous-y I can't express, Their love they o-pen-

G. *f* - tress! _____ A-gain my curs-ed come-ness Spreads hope-less an-guish

woes! _____ Oh, list while we a love confess That words im-per-fect.

woes! _____ Oh, list while they a love confess That words im-per-fect.

K

P. *ff* And I shall love you, I shall love. Your ears, ah, do not
 E. *ff* - ly express. Thy shell - like ears, ah, do not close To love's dis - tract - ing
 S. *ff* - ly express. Thy shell - like ears, ah, do not close To love's dis - tract - ing
 A. *ff* - ly express. Thy shell - like ears, ah, do not close To love's dis - tract - ing
 J. *ff* - ly express. Thy shell - like ears, ah, do not close To love's dis - tract - ing
 D. *ff* His shell - like ears he does not close To love's dis - tract - ing
 M. & C. *ff* - ly confess. His shell - like ears he does not close To love's dis - tract - ing
 B. *ff* - ly confess. His shell - like ears he does not close To love's dis - tract - ing
 G. and distress; Thine ears, oh For tune, do not close To love's dis - tract - ing
 - ly express. Those shell - like ears, ah, do not close To love's dis - tract - ing
 - ly express. His shell - like ears, He does not close To love's dis - tract - ing

L

P. close! Thy shell - like ears, ah, do not close To blight - ed

E. woes! Thy shell - like ears, ah, do not close To blight - ed

S. woes! Thy shell - like ears, ah, do not close To blight - ed

A. woes! Thy shell - like ears, ah, do not close To blight - ed

J. woes! Thy shell - like ears, ah, do not close To blight - ed

D. -woes! His shell - like ears he does not close To blight - ed

M. & C. woes! Now is not this ri - di - cu - lous, and is not this pre - pos - ter - ous? A tho - ro' - pac'd ab -

B. woes! His shell - like ears he does not close To blight - ed

G. woes! My shell - like ears I can - not close To blight - ed

woes! Those shell - like ears, ah, do not close To blight - ed

woes! Now is not this ri - di - cu - lous, and is not this pre - pos - ter - ous? A tho - ro' - pac'd ab -

L

P.
love's dis - tract - ing woes! Thy shell - like ears, ah, do not

E.
love's dis - tract - ing woes! Thy shell - like ears, ah, do not

S.
love's dis - tract - ing woes! Thy shell - like ears, ah, do not

A.
love's dis - tract - ing woes! Thy shell - like ears, ah, do not

J.
love's dis - tract - ing woes! Thy shell - like ears, ah, do not

D.
love's dis - tract - ing woes! His shell - like ears he does not

M.
&
C.
_sur-di - ty, explain it if you can! Now is not this ri - di - cu - lous, and is not this pre -

B.
love's dis - tract - ing woes! His shell - like ears he does not

G.
love's dis - tract - ing woes! My shell - like ears I can - not

love's dis - tract - ing woes! Those shell - like ears, ah, do not

_sur-di - ty, explain it if you can! Now is not this ri - di - cu - lous, and is not this pre -

P.
close To blight - ed love's dis - tract - ing woes! To love's, to

E.
close To blight - ed love's dis - tract - ing woes! To love's, to

S.
close To blight - ed love's dis - tract - ing woes! To love's, to

A.
close To blight - ed love's dis - tract - ing woes! To love's, to

J.
close To blight - ed love's dis - tract - ing woes! To love's, to

D.
close To blight - ed love's dis - tract - ing woes! To love's, to

M.
&
C.
- poster-ous? A thorough-pac'dab - sur-di - ty, explain it if you can, ex - plain, ex -

B.
&
G.
close To blight - ed love's dis - tract - ing woes! To love's, to

close To blight - ed love's dis - tract - ing woes! To love's, to

- poster-ous? A thorough pac'dab - sur-di - ty, explain it if you can, ex - plain, ex -

M

P.
love's dis - tract - ing woes! love's woes!

E.
love's dis - tract - ing woes! love's woes!

S.
love's dis - tract - ing woes! love's woes!

A.
love's dis - tract - ing woes! love's woes!

J.
love's dis - tract - ing woes! love's woes!

D.
love's dis - tract - ing woes! love's woes!

M.
&
C.
- plain it if you can, you can.

B.
&
G.
love's dis - tract - ing woes! love's woes!

love's dis - tract - ing woes! love's woes!

- plain it if you can, you can.

M *a tempo* *ff*

Act II.

CHORUS OF MAIDENS.

Nº 1.*Andante.* ♩ = 66.

PIANO.

The first system of the piano accompaniment is in 3/4 time, key of B-flat major. It begins with a piano (*p*) dynamic. The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note accompaniment. The system concludes with a forte (*f*) dynamic marking.

The second system continues the piano accompaniment. The right hand has a more active melody with some rests, and the left hand maintains the eighth-note accompaniment. The system ends with a final chord in the right hand.

The third system of the piano accompaniment shows the right hand playing a melody of eighth notes. The left hand continues with the eighth-note accompaniment. The system ends with a final chord in the right hand.

The fourth system of the piano accompaniment features a melody in the right hand that includes a triplet. The left hand continues with the eighth-note accompaniment. The system ends with a final chord in the right hand.

On such

eyes as mai - dens cher - ish Let thy fond a - dor - ers

p

gaze, Or in - con - ti - nent - ly per - ish In their

f

all con - sum - ing rays! Or in - con - ti - nent - ly

dim.

p

per - ish In their all con - sum - ing rays!

dim.

pp

Nº 2.

RECITATIVE and SONG. (Jane.)

Moderato. ♩ = 104.

PIANO. *f*

RECIT. JANE.

Sad is that woman's lot who, year by year, Sees, one by one, her beauties disappear;

When Time, grown weary of her heart-drawn sighs, Im-

- pa-tient.ly be-gins to "dim her eyes!"

Compelled, at last, in

life's un_cer_tain gloamings, To wreathe her wrinkled brow with well-saved

"combings;" Re_duced, with rouge, lip-salve, and pear_ly grey,

To "make up" for lost time as best she may!

R. H.

Andante moderato. ♩ = 80.

Silvered is the ra_ven hair, Spreading is the part_ing straight,

Mottled the com_plex-ion fair, Halt_ing is the_youth-ful gait, Hol_low is the laughter free,

rall. *a tempo*

Spec - ta - cled the lim - pid eye - Lit - tle will be left - of - me In the

com - ing by and bye! Lit - tle will be left of me In the com - ing by and

bye!

Fad - ing is the ta - per waist, Shape - less grows the shape - ly - limb, And al - though se -

- vere - ly - laced, Spreading is the - fi - gure trim! Stout - er than I used to be,

Still more cor - pu - lent grow I - — — — There will be too much of me In the

rall. *a tempo*

rall. *p a tempo*

com - ing by and bye! There will be too much of me In the

f *appassionato.* *ff*

mf

com - ing - by and bye!

a tempo *f*

No. 3.

CHORUS OF MAIDENS.

Andante. ♩ = 66.

PIANO.

Andante. ♩ = 66.

PIANO.

p

sf

MAIDENS.

Turn, oh turn in this di -

MAIDENS.

Turn, oh turn in this di -

p

- rec - tion, Shed, oh shed a gen - tle smile, With a

- rec - tion, Shed, oh shed a gen - tle smile, With a

glance of sad per - fec - tion, Our poor fainting hearts be - guile! On such

glance of sad per - fec - tion, Our poor fainting hearts be - guile! On such

eyes as mai - dens che - rish Let thy fond a - do - rers

p

gaze, Or in - con - ti - nent - ly per - ish In their

f

dim.

all - con - sum - ing rays! Or in - con - ti - nent - ly

dim. *p*

per - ish In their all - con - sum - ing rays!

dim. *pp*

N^o 4.

SONG.— (Grosvenor, and Chorus of Maidens.)

Allegretto. ♩ = 72.

PIANO.

ff

GROSVENOR.

A mag-net hung in a hard-ware shop, And all a-round was a

lov-ing crop Of scissors and nee-dles, nails and knives, Of-fer-ing love for

all their lives;

But for i-ron the mag-net

*mf**p'*

felt no whim, Though he charm-ed i-ron, it

mf *p*

charm-ed not him, From nee-dles and nails and knives he'd turn, For he'd set his love—

cres *cen* *do*

CHORUS OF MAIDENS. GROSVENOR.

— on a Sil-ver Churn! A Sil-ver Churn? A

p

Sil-ver Churn! His— most æs-the-tic, Ve-ry mag-ne-tic—

Fan-cy took this— turn— "If I can whee-dle A knife or a nee-dle,

CHORUS OF MAIDENS.

Why not a Sil - ver Churn?" His - most aes - the - tic, - Ve - ry mag - ne - tic -

Fan - cy took this - turn - "If I can wheedle A knife or a needle, Why not a Sil - ver

Churn?" And

ff

Iron and Steel ex - pressed sur - prise, The nee - dles o - pened their well-drilled eyes, The

1'

pen-knives felt "shut up," no doubt, The scissors declared them - selves "cut - out,"

mf

The kettles they boiled with rage, 'tis said,

While ev-ery nail went off its head, And

hi-ther and thi-ther be - gan to roam, Till a hammer came up -

— and drove them home. It drove them home?

It drove them home! While this mag-ne-tic, -

Pe-ri-pa - te - tic - Lover he lived to - learn, By no en - dea - vour Can

CHORUS OF MAIDENS.

mag - net e - ver At - tract a Sil - ver Churn!

While this mag - ne - tic, -

CHORUS AND GROSVENOR.

Pe-ri-pa - te - tic - Lover he lived to - learn,

By no en - dea - vour Can

rall.
mag - net e - ver Attract a Sil - ver Churn!

a tempo

rall.

ff

DUET.—(Jane and Bunthorne.)

Allegro vivace (♩=126)

PIANO.

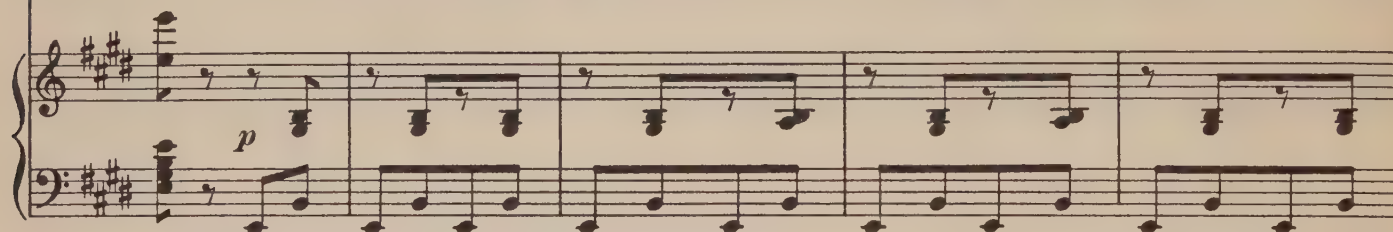


1st Verse JANE.

So go to him and say to him, with com- pli- ment i-

2nd Verse BUNTHORNE.

I'll tell him that un - less he will con - sent to be more



JANE.

-ron - i-cal—

"Your

1st Verse BUNTHORNE

Sing "Hey to you—Good day to you"—And that's what I shall say!

2nd Verse JANE.

Say "Booh to you—Pooh, pooh to you"—And that's what you should say!

BUNTHORNE.

joc - u-lar—

To



J. *1st Verse* style is much too sanc-ti-fied—your cut is too can-on-i-cal—

B. Sing "Bah to you— Ha!

J. *2nd Verse* Sing "Bah to you— Ha!

B. cut his cur-ly hair and stick an eye-glass in his o-cu-lar—

J. *1st Verse* "I was the beau i-de-al of the

B. ha! to you"—And that's what I shall say!

J. *2nd Verse* ha! to you"—And that's what you should say!

B. To stuff his con-ver-sa-tion full of

J. *1st Verse* mor - bid young aes - the - ti - cal - To doubt my in - spi - ra - tion was re - gard - ed as he -

B. *2nd Verse* quib - ble and of quid - di - ty - To dine on chops and ro - ly - po - ly pud - ding with a -

J. *1st Verse* - re - ti - cal - Un - til you cut me out with your pla - ci - di - ty e - me - ti - cal.

B. *2nd Verse* - vi - di - ty - He'd bet - ter clear a - way with all con - ve - ni - ent ra - pi - di - ty.

Sing

Sing

J. *1st Verse*

B. "Booh to you,—Pooh, pooh to you—And that's what I shall say! Sing "Booh to you"—Pooh,

J. *2nd Verse* "Hey to you,—Good day to you—And that's what you should say!

B. Sing "Booh to you"—Pooh,

J. *1st Verse* Sing "Hey to you, good-

B. pooh to you"—And that's what I shall say! "Hey,

J. *2nd Verse* Sing "Hey to you, good-

B. pooh to you"—And that's what I shall say! "Hey,

pp

J. *1st Verse* - day to you—Sing “Bah to you—ha! ha! to you—Sing “Booh to you—pooh, pooh to you—And

B. Good - day, Bah, ha!

J. *2nd Verse* - day to you—Sing “Bah to you—ha! ha! to you—Sing “Booh to you—pooh, pooh to you—And

B. Good - day, Bah, ha!

J. *1st Verse* that's what you should say! Sing “Hey to you, good - day to you—Sing “Bah to you— ha!

B. ha! Booh, pooh, pooh,

J. *2nd Verse* that's what you should say! Sing “Hey to you, good - day to you—Sing “Bah to you— ha!

B. ha! Booh, pooh, pooh,

f *pp*

J. ha! to you," Sing "Booh to you" And that's what you should say! "Bah, bah,"

B. Bah," And that's what I shall say! "Booh,

cresc. *f* *p*

J. And that's what you should say! "Booh,

B. booh," And that's what I shall say! "Bah, bah,"

cre

Upper notes and 2nd verse

J. booh," And that's what you should say!

B. And that's what I shall say!

2nd verse *scen - do* *ff*

Nº7.

TRIO.—(Duke, Major, and Colonel.)

Andante. ♩ = 63.

PIANO. *p*

DUKE.
It's

MAJOR.
It's

COLONEL.
It's

clear that me - di - ae - val art a - lone re - tains its zest, To

clear that me - di - ae - val art a - lone re - tains its zest, To

clear that me - di - ae - val art a - lone re - tains its zest, To

charm and please its de - vo-tees we've done our lit - tle best. We're not quite sure if

charm and please its de - vo-tees we've done our lit - tle best. We're not quite sure if

charm and please its de - vo-tees we've done our lit - tle best. We're not quite sure if

all we do has the Ear - ly Eng - lish ring; But, as far as we can judge, it's some - thing

all we do has the Ear - ly Eng - lish ring; But, as far as we can judge, it's some - thing

all we do has the Ear - ly Eng - lish ring; But, as far as we can judge, it's some - thing

like this sort of thing: You hold yourself like this, You

like this sort of thing: You hold yourself like this, You

like this sort of thing: You hold yourself like this, You

hold yourself like that, By hook and crook you try to look both

hold yourself like that, By hook and crook you try to look both

hold yourself like that, By hook and crook you try to look both

an - gular and flat. We ven - ture to ex - pect That what we re - col -

an - gular and flat. We ven - ture to ex - pect That what we re - col -

an - gular and flat. We ven - ture to ex - pect That what we re - col -

-lect, Though but a part of true High Art, will have its due ef - fect.

-lect, Though but a part of true High Art, will have its due ef - fect.

-lect, Though but a part of true High Art, will have its due ef - fect.

p

sempre p

If this is not ex-act-ly right, we hope you won't up-braid; You can't get high AEs-

p

- the - tic tastes like trou-sers, rea - dy made. True views on Me - di - ae - va - li - sm,

- the - tic tastes like trou-sers, rea - dy made. True views on Me - di - ae - va - li - sm,

- the - tic tastes like trou-sers, rea - dy made. True views on Me - di - ae - va - li - sm,

Time a-lone will bring. But, as far as we can judge, it's something like this sort of

Time a-lone will bring, But, as far as we can judge, it's something like this sort of

Time a-lone will bring, But, as far as we can judge, it's something like this sort of

thing: You hold yourself like this. You hold yourself like

thing: You hold yourself like this, You hold yourself like

thing: You hold yourself like this, You hold yourself like

that, By hook and crook you try to look both an - gu-lar and flat. To

that, By hook and crook you try to look both an - gu-lar and flat. To

that, By hook and crook you try to look both an - gu-lar and flat. To

cul - ti-vate the trim, Ri - gid - i - ty of limb, You ought to get a

cul - ti-vate the trim, Ri - gid - i - ty of limb, You ought to get a

cul - ti-vate the trim, Ri - gid - i - ty of limb, You ought to get a

Mar - ionette, and form your style on him.

Mar - ionette, and form your style on him.

Mar - ionette, and form your style on him.

sempre p

N^o 8.

QUINTET. — (Angela, Saphir, Duke, Major, and Colonel.)

Allegretto. ♩. = 112.

PIANO.

DUKE.

1. If Sa -
2. If on

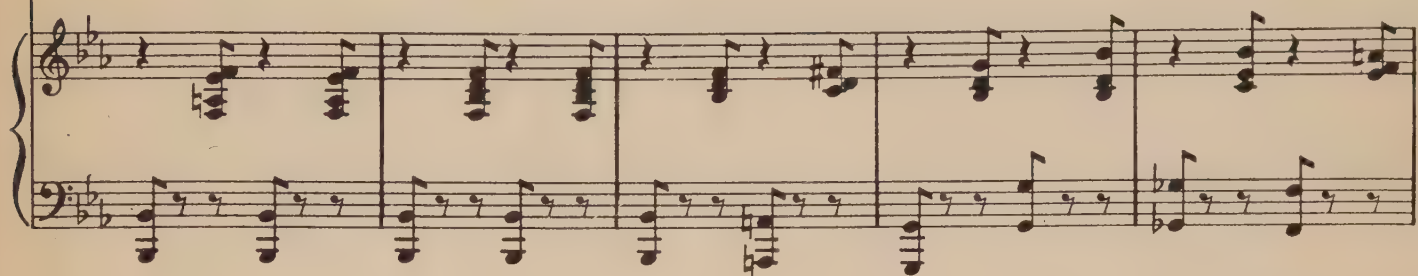
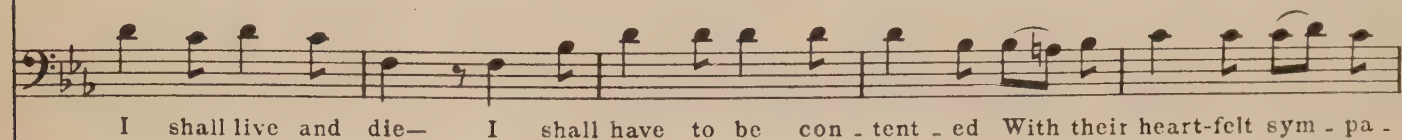
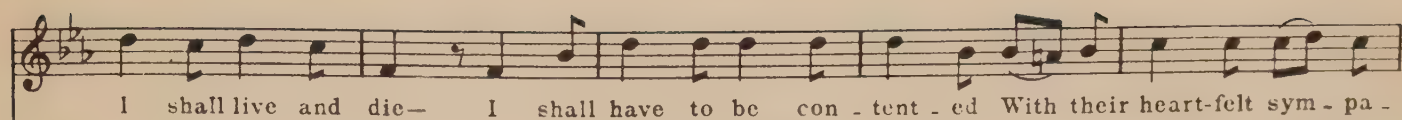
- phir I choose to mar - ry, I shall be fixed up for life; Then the Col - onel need not
An - gy I de - ter - mine, At my wed - ding she'll ap - pear Decked in di - a - mond and

MAJOR. 1st Verse.

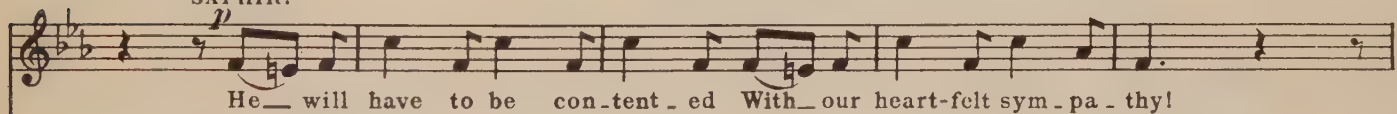
tar - ry. An - ge - la can be his wife. In that case un - pre - ce - dent - ed, Sin - gle
er - mine, Ma - jor then can take Sa - phir!

COLONEL. 2nd Verse.

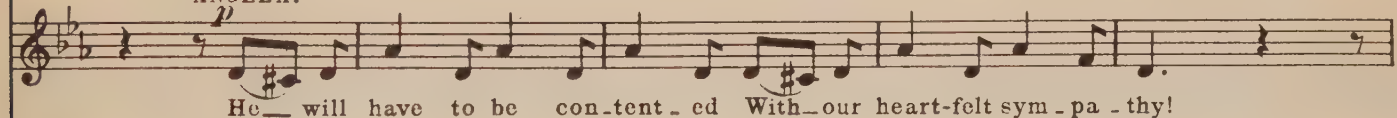
In that case un - pre - ce - dent - ed, Sin - gle



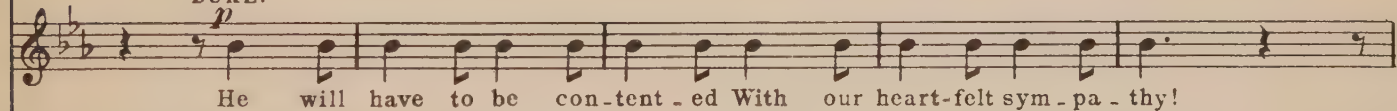
SAPHIR.



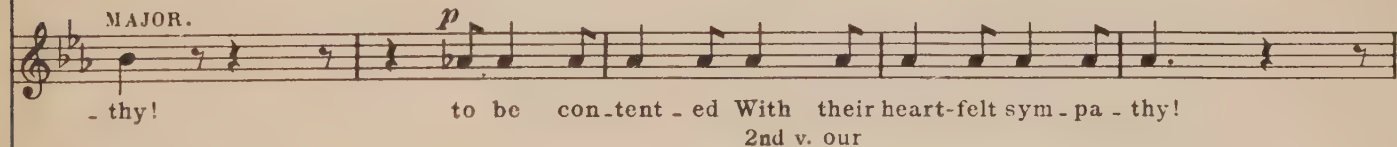
ANGELA.



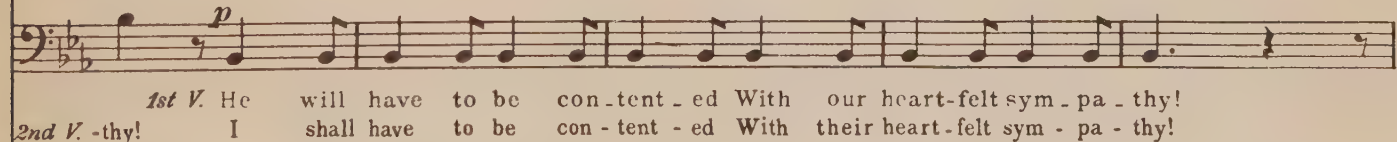
DUKE.



MAJOR.



COLONEL.



p In that case un-pre - ce -

p In that case un-pre - ce -

p In that case un-pre - ce -

p 1. In that case un-pre - ce -
2. In that case un-pre - ce -

p 1. In that case un-pre - ce -
2. In that case un-pre - ce -

- dent - ed, Sin - gle he will live and die— He will have to be con - tent - ed With our

- dent - ed, Sin - gle he will live and die— He will have to be con - tent - ed With our

- dent - ed, Sin - gle he will live and die— He will have to be con - tent - ed With our

- dent - ed, Sin - gle I shall live and die— I shall have to be con - tent - ed With their
- dent - ed, Sin - gle he will live and die— He will have to be con - tent - ed With our

- dent - ed, Sin - gle he will live and die— He will have to be con - tent - ed With our
- dent - ed, Sin - gle I shall live and die— I shall have to be con - tent - ed With their

heart-felt sym - pa - thy! He will have to be con - tent - ed With our heart-felt sym - pa -

heart-felt sym - pa - thy! He will have to be con - tent - ed With our heart-felt sym - pa -

heart-felt sym - pa - thy! He will have to be con - tent - ed With our heart-felt sym - pa -

heart-felt sym - pa - thy! I shall have to be con - tent - ed With their heart-felt sym - pa -

heart-felt sym - pa - thy! He will have to be con - tent - ed With our heart-felt sym - pa -

- thy! He will have to be con - tent - ed With our heart - felt sym - pa - thy!

- thy! He will have to be con - tent - ed With our heart - felt sym - pa - thy!

- thy! He will have to be con - tent - ed With our heart - felt sym - pa - thy!

- thy! I shall have to be con - tent - ed With their heart - felt sym - pa - thy!

- thy! He will have to be con - tent - ed With our heart - felt sym - pa - thy!



DUKE.

Af - ter some debate in -

- ter - nal, If on nei - ther I de - cide, Sa - phir then can take the

Col - onel, An - gy be the Ma - jor's bride! In that case un-pre - ce - dent-ed, Single

rall.

I must live and die— I shall have to be con-tent-ed With their heart-felt sym - pa -

colla voce

SAPHIR. p a tempo
He—will have to be con—tent—ed With—our heart-felt sym—pa—thy!

ANGELA. p
He—will have to be con—tent—ed With—our heart-felt sym—pa—thy!

p
—thy! to be con—tent—ed With their heart-felt sym—pa—thy!

MAJOR. p
He will have to be con—tent—ed With our heart-felt sym—pa—thy!

COLONEL. p
He will have to be con—tent—ed With our heart-felt sym—pa—thy!

p a tempo

p
In that case un—pre—ce—dent—ed, Sin—gle

p
In that case un—pre—ce—dent—ed, Sin—gle

p
In that case un—pre—ce—dent—ed, Sin—gle

p
In that case un—pre—ce—dent—ed, Sin—gle

p
In that case un—pre—ce—dent—ed, Sin—gle

p



DUKE.

Af - ter some debate in -

p

ter - nal, If on nei - ther I de - cide, Sa - phir then can take the

Col - onel, An - gy be the Ma - jor's bride! In that case un - pre - ce - dent - ed, Sin - gle

sfz.

rall.

I must live and die— I shall have to be con - tent - ed With their heart - felt sym - pa -

colla voce

SAPHIR. *p a tempo*
He—will have to be con—tent—ed With—our heart-felt sym—pa—thy!

ANGELA. *p*
He—will have to be con—tent—ed With—our heart-felt sym—pa—thy!

p
—thy! to be con—tent—ed With their heart-felt sym—pa—thy!

MAJOR. *p*
He will have to be con—tent—ed With our heart-felt sym—pa—thy!

COLONEL. *p*
He will have to be con—tent—ed With our heart-felt sym—pa—thy!

p a tempo

In that case un—pre—ce—dent—ed, Sin—gle

In that case un—pre—ce—dent—ed, Sin—gle

p
In that case un—pre—ce—dent—ed, Sin—gle

p
In that case un—pre—ce—dent—ed, Sin—gle

p
In that case un—pre—ce—dent—ed, Sin—gle

p

he will live and die, He will have to be con-tent-ed With our heart-felt sym-pa-

he will live and die, He will have to be con-tent-ed With our heart-felt sym-pa-

I shall live and die, I shall have to be con-tent-ed With their heart-felt sym-pa-

he will live and die, He will have to be con-tent-ed With our heart-felt sym-pa-

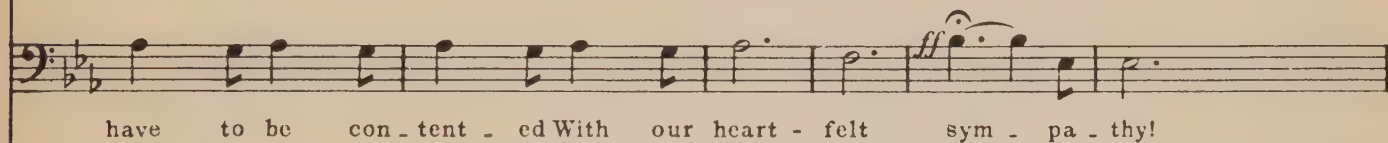
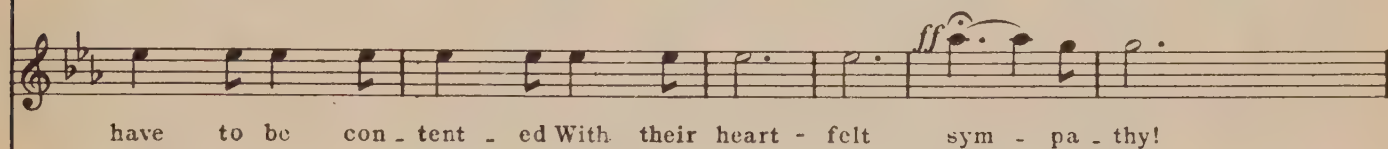
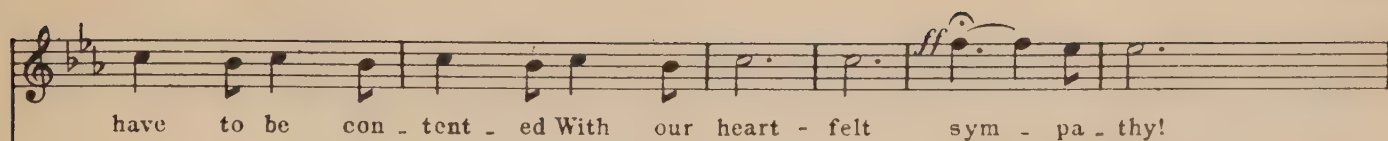
- thy! He will have to be con-tent-ed With our heart-felt sym-pa - thy! He will

- thy! He will have to be con-tent-ed With our heart-felt sym-pa - thy! He will

- thy! I shall have to be con-tent-ed With their heart-felt sym-pa - thy! I shall

- thy! He will have to be con-tent-ed With our heart-felt sym-pa - thy! He will

- thy! He will have to be con-tent-ed With our heart-felt sym-pa - thy! He will



No 9.

DUET.—(Bunthorne and Grosvenor.)

Vivace. ♩ = 132.

VOICE. BUNTHORNE.

When I go out of

PIANO. *p stacc.*

door, Of da - mo - zels a score, (All sighing and burning, And

clinging and yearning) Will follow me as be - fore. I shall, with cul - tured taste, Dis -

- tin - guish gems from paste, And "High diddle diddle" Will rank as an idyll, If I pronounce it

GROSVENOR.

A most intense young man, A soul-ful-eyed young man, An
chaste! A most intense young man, A soul-ful-eyed young man, An

The first system of the musical score for 'GROSVENOR.' It consists of three staves. The top two staves are vocal parts in G major, with lyrics 'A most intense young man, A soul-ful-eyed young man, An chaste! A most intense young man, A soul-ful-eyed young man, An'. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

GROSVENOR

ul-tra-po-e-ti-cal, su-per-æ-s-the-ti-cal, Out of the way young man! Con-
ul-tra-po-e-ti-cal, su-per-æ-s-the-ti-cal, Out of the way young man!

The second system of the musical score. It continues the vocal and piano parts. The lyrics are 'ul-tra-po-e-ti-cal, su-per-æ-s-the-ti-cal, Out of the way young man! Con- ul-tra-po-e-ti-cal, su-per-æ-s-the-ti-cal, Out of the way young man!'. The piano accompaniment continues with the same rhythmic pattern.

-ceive me, if you can, An ev-ery-day young man: A commonplace type, With a

The third system of the musical score. The lyrics are '-ceive me, if you can, An ev-ery-day young man: A commonplace type, With a'. The piano accompaniment continues with the same rhythmic pattern.

stick and a pipe, And a half-bred black-and-tan; Who thinks sub-ur-ban "hops" More

The fourth system of the musical score. The lyrics are 'stick and a pipe, And a half-bred black-and-tan; Who thinks sub-ur-ban "hops" More'. The piano accompaniment continues with the same rhythmic pattern.

fun than "Mon - day Pops." Who's fond of his din - ner, And doesn't get thinner On

bot - tled beer and chops. A com - mon - place young man, A

GROSVENOR.

BUNTHORNE.

A com - mon - place young man, A

mat - ter - of - fact young man, A stea - dy and sto - lid - y, jol - ly Bank - ho - li - day,

mat - ter - of - fact young man, A stea - dy and sto - lid - y, jol - ly Bank - ho - li - day,

Ev - e - ry - day young man!

Ev - e - ry - day young man! A Ja - pa - nese young man, A

blue - and-white young man, Fran - ces - ca di Ri - mi - ni, mi - mi - ny, pim - i - ny,

GROSVENOR.

Je - ne - sais - quoi young man! A Chan - ce - ry Lane young man, A

Som - er - set House young man, A ve - ry de - lec - ta - ble, high - ly re - spec - ta - ble

BUNTHORNE.

Three - pen - ny - bus young man! A pal - lid and thin young man, A

hag-gard and lank young man, A green-er-y-yaller-y, Gros-ve-nor Galler-y,

GROSVENOR.

Foot-in-the-grave young man! A Sew-ell and Cross young man, A

How-ell and James young man, A push-ing young parti-cle—what's the next ar-ti-cle—

GROSVENOR.

Waterloo House young man! Conceive me, if you can, A mat-ter-of-fact young

BUNTHORNE.

Conceive me, if you can, A crotch-e-ty cracked young

man, An al - pha - be - ti - cal, a - rith - me - ti - cal, Ev - e - ry day young man! Con -

man, An ul - tra po - e - ti - cal, super - æs - the - ti - cal, Out - of - the - way young man! Con -

- ceive me, if you can, A mat - ter - of - fact young man, An

- ceive me, if you can, A crotch - e - ty - cracked young man, An

al - pha - be - ti - cal, a - rith - me - ti - cal, Ev - e - ry - day young man!

ul - tra po - e - ti - cal, super - æs - the - ti - cal, out - of - the - way young man!

Vivace. J. = 132.

VOICE. *p stacc.*

The first system of the musical score for 'The Merry Widow'. It features a vocal line for the voice and a piano accompaniment. The tempo is marked 'Vivace' with a quarter note equal to 132 beats per minute. The key signature is one sharp (F#) and the time signature is 6/8. The vocal line is written on a single staff with a treble clef and a key signature of one sharp. The piano accompaniment is written on a single staff with a bass clef and a key signature of one sharp. The piano part begins with a series of eighth notes, while the vocal part enters with a series of eighth notes. The system consists of five measures. The first three measures show the piano accompaniment, and the last two measures show the vocal line. The vocal line is marked 'p stacc.' (piano, staccato).

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time and consists of 16 measures. The melody starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, and continues with eighth and sixteenth notes. The bass line starts with a quarter note G3, followed by a quarter note A3, and continues with eighth and sixteenth notes. The score is written in a simple, clear style with black ink on a white background.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern. The score is divided into five measures. The first measure has a treble staff with a quarter note G4 and a half note A4, and a bass staff with a quarter note G3 and a half note A3. The second measure has a treble staff with a quarter note B4 and a half note C5, and a bass staff with a quarter note B2 and a half note C3. The third measure has a treble staff with a quarter note D5 and a half note E5, and a bass staff with a quarter note D3 and a half note E3. The fourth measure has a treble staff with a quarter note F#5 and a half note G5, and a bass staff with a quarter note F#3 and a half note G3. The fifth measure has a treble staff with a quarter note A5 and a half note B5, and a bass staff with a quarter note A3 and a half note B3.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The music is in 4/4 time. The melody consists of a series of eighth and sixteenth notes, with some rests. The bass line is a simple accompaniment of eighth notes. The score is written in a simple, hand-drawn style.

GROSVENOR.

Im a

Wa_ter_loo House young man, A Sew_ell and Cross young man, A

stea_dy and sto_lid_y, jol_ly Bank-ho_li_dy, Ev_e_ry-day young

man! We're Swears and Wells young girls, We're

CHORUS of MAIDENS.

Ma_dame Lou_ise young girls, We're pret_ti_ly pat_ter_ing,

cheer_i_ly chat_ter_ing, Ev_e_ry-day young girls!

FANFARE.



No. 11.

FINALE.

Allegretto. (♩ = 112.)

DUKE.

Af - ter

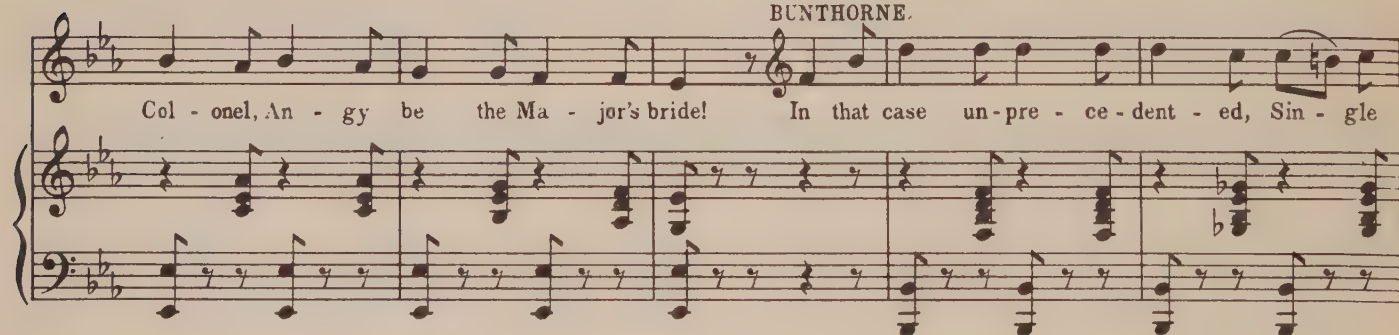


much de-bate in - ter - nal, I on La - dy Jane de - cide, Sa - phir now may take the

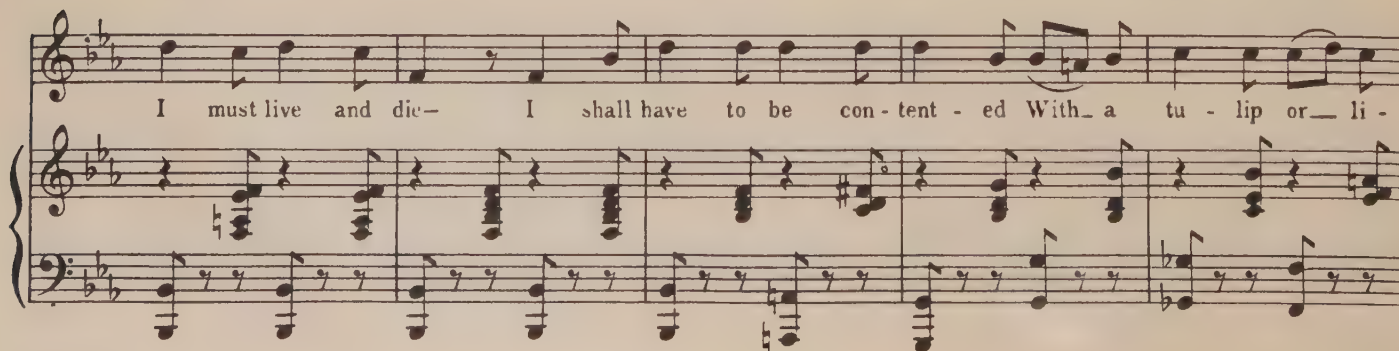


BUNTHORNE.

Col - onel, An - gy be the Ma - jor's bride! In that case un - pre - ce - dent - ed, Sin - gle



I must live and die— I shall have to be con - tent - ed With a tu - lip or — li -



SAPHIR & ELLA.

ANGELA. *p* He— will have to be con—tent—ed With—a tu—lip or li—ly!

DUKE. *p* He— will have to be con—tent—ed With—a tu—lip or li—ly!

BUNTHORNE. *p* He will have to be con—tent—ed With a tu—lip or li—ly!

COLONEL. *p* to be con—tent—ed With a tu—lip or li—ly!

He will have to be con—tent—ed With a tu—lip or li—ly!

p

p In that case un—pre—ce—dent—ed, Sin—gle

p In that case un—pre—ce—dent—ed, Sin—gle

p In that case un—pre—ce—dent—ed, Sin—gle

p In that case un—pre—ce—dent—ed, Sin—gle

p In that case un—pre—ce—dent—ed, Sin—gle

CHORUS. *p* In that case un—pre—ce—dent—ed, Sin—gle

p In that case un—pre—ce—dent—ed, Sin—gle

p

he must live and die, He will have to be content-ed With a tu-lip or li-

he must live and die, He will have to be content-ed With a tu-lip or li-

he must live and die, He will have to be content-ed With a tu-lip or li-

I must live and die, I shall have to be content-ed With a tu-lip or li-

he must live and die, He will have to be content-ed With a tu-lip or li-

he must live and die, He will have to be content-ed With a tu-lip or li-

f Great-ly pleas'd with one an-o-ther, To get mar-ried we de-cide, Each of

f Great-ly pleas'd with one an-o-ther, To get mar-ried we de-cide, Each of

f Great-ly pleas'd with one an-o-ther, To get mar-ried we de-cide, Each of

f Great-ly pleas'd with one an-o-ther, To get mar-ried we de-cide, Each of

f Great-ly pleas'd with one an-o-ther, To get mar-ried we de-cide, Each of

f Great-ly pleas'd with one an-o-ther, To get mar-ried we de-cide, Each of

[illegible]

END OF OPERA.

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W. S. GILBERT

COMPOSED BY
ARTHUR SULLIVAN

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PIANOFORTE SOLO

LIBRETTO

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THERE LIVED A KING
IN ENTERPRISE OF MARTIAL KIND
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THE FLOWERS THAT BLOOM IN THE SPRING.

"PIRATES OF PENZANCE"

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CLIMBING OVER ROCKY MOUNTAINS.
WHEN FRED'RIC WAS A TINY LAD.
POOR WAND'RING ONE.
THE POLICEMAN'S SONG.
AH, LEAVE ME NOT TO PINE ALONE.

"H.M.S. PINAFORE"

I AM THE CAPTAIN OF THE PINAFORE.
I'M CALLED LITTLE BUTTERCUP.
HE IS AN ENGLISHMAN.
SING HEY, THE MERRY MAIDEN.
THINGS ARE SELDOM WHAT THEY SEEM.
NEVER MIND THE WHY AND WHEREFORE.

"PATIENCE"

WHEN I FIRST PUT THIS UNIFORM ON.
PRITHEE, PRETTY MAIDEN.
I CANNOT TELL WHAT THIS LOVE MAY BE.
SING "HEY TO YOU, GOOD-DAY TO YOU."
SILVER'D IS THE RAVEN HAIR.
THE MAGNET AND THE CHURN.

"PRINCESS IDA"

OH, DAINTY TRIOLET.
SING HOITY-TOITY.
THE MAIDEN AND THE APE.
SUCH A DISAGREEABLE MAN.
NOTHING WHATEVER TO GRUMBLE AT.
THIS HELMET, I SUPPOSE.

"TRIAL BY JURY"

HARK, THE HOUR OF TEN IS SOUNDING.
THE JUDGE'S SONG.
NOW, JURYMEN, HEAR MY ADVICE.
OH, JOY UNBOUNDED.
OH, GENTLEMEN, LISTEN I PRAY.
COMES THE BROKEN FLOWER.

"THE GONDOLIERS"

THE GAVOTTE.
THE MERRIEST FELLOWS ARE WE.
THERE LIVED A KING.
A REGULAR ROYAL QUEEN.
NO POSSIBLE DOUBT WHATEVER.

"YEOMEN OF THE GUARD"

WHEN OUR GALLANT NORMAN FOES.
I HAVE A SONG TO SING, O!
WHEN A WOOPER GOES A-WOOING.
STRANGE ADVENTURE.
WHAT A TALE OF COCK-AND-BULL.

"IOLANTHE"

THE SENTRY'S SONG.
FINAL CHORUS. ACT I.
WELCOME TO OUR HEARTS AGAIN.
WHEN BRITAIN REALLY RULED THE WAVES.
NOTHING VENTURE, NOTHING WIN.

"RUDDIGORE"

I KNOW A YOUTH.
THE HORNPIPE.
HAPPILY COUPLED ARE WE.
THE PRETTY LITTLE FLOWER AND THE GREAT
OAK TREE.
WHEN THE NIGHT WIND HOWLS.
I ONCE WAS A VERY ABANDONED PERSON.

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OR

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COMPOSED BY
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A WANDERING MINSTREL I. (In D and F.)
WILLOW, TIT-WILLOW.
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